



## THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

### OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing  
**SUNDAY, JUNE 1st.**

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
SHEFFIELD (Relay)	
PLYMOUTH (Relay)	
EDINBURGH (Relay)	

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PERSONALITIES I HAVE MET.  
By Frank Dilnot.

THE WORLD OF TOPSY-TURVYDOM.  
Stories of Gilbert and Sullivan Operas.

RATES OF SUBSCRIPTION to "The  
Radio Times" (including postage): TWELVE  
MONTHS (Foreign), 15s. 6d.; TWELVE MONTHS  
(British), 13s. 6d.

### Relay or High Power? AN IMPORTANT OFFICIAL STATEMENT.

IT may not be realized that the B.B.C. is opening one new station per month. The eight main stations called for under the licence having been erected and put into operation, and all within ten months of the formation of the Company, it was found that the fun was just beginning. An experimental relay station has been started up in Sheffield, and in April of this year we dropped into the one per month rota with Plymouth, followed by Edinburgh, and next week by Liverpool. In every case the stations have been opened by the Lord Mayor or Lord Provost of the city, usually accompanied by the Principal of the University, if there be one, and always with manifestations of great public interest.

Thereafter comes a sort of twin station to take care of the requirements of Leeds and Bradford. Originally it had been thought feasible to erect one station at Rawdon, midway between the two cities, but this scheme was abandoned owing to the impracticability of using sufficient power at Rawdon to give Leeds and Bradford a service equivalent to that possible with a separate transmitting plant of normal relay power in each. There will therefore be one studio, but two separate plants. Hall follows at the beginning of August, and to break the monotony of fixing up relay stations only, by this time we hope also to have a main station at Belfast in commission.

So far, no announcement has been made as to the cities to be provided with relays thereafter, but I am able to indicate what appears to be the most probable selections.

I think there has already been given in *The Radio Times* an indication of the method adopted in the recommending or choice of towns for this purpose. The factors under review are, briefly, civic importance, population, distance from a main station, influences militating against reception, e.g., shielding or jamming. From

these considerations a figure of merit was mathematically produced and a suggested order submitted to the Postmaster General.

Now it was considered possible to accommodate only ten relay stations in that part of the wave band which was reserved for relay station working. More could not be taken without encroaching on the main station section, to the prejudice of the service. The six cities already mentioned headed both lists produced, in this office and, independently, at the General Post Office. Then the question of the high-powered station swung somewhat unexpectedly over the horizon, and the possibility of the experiments being satisfactory and such a station actually materializing, has caused a revision of the list of suggested relays after Hull.

The claims of Norwich, Portsmouth, Bristol, and Brighton are, to those with knowledge of the peculiar reception disabilities and civic importance of each, of considerable weight. But they are all within sizeable distance of London, or, in other words, it is hoped well within crystal range of the possible high-powered station. It was, therefore, felt equitable that other towns not so situated should be proceeded with first.

Representations have been made to the Post Office and to the Company from a number of towns. They have come officially from corporations, from Radio Societies, and from other sources. They have had careful consideration in the light of the factors mentioned above, and within the limits imposed by the wave band and other technical details.

The position as it now stands is as follows, with reference, that is to say, to the proposed continuation of the one per month rota subsequent to the opening of the Hall Station in August. The B.B.C., in consultation with the

(Continued overleaf in column 3.)



# The World of Topsy-Turvydom.

## Stories of the Gilbert and Sullivan Operas.

WHEN the B.B.C. arranged to broadcast some of the music of the Gilbert and Sullivan operas it was splendid news to listeners all over the Kingdom. Since the early days of broadcasting listeners have, I am told, written urgently and impatiently to beg for Gilbert and Sullivan.

Sir W. S. Gilbert and Sir Arthur Sullivan have a place among the Immortals. Their works enjoy perpetual youth. The enthusiasm of the new generation equals that of the parents; generations yet to come will acclaim the Gilbert and Sullivan operas, quote their whimsical lines and sing their joyous airs.

### Born in Theatreland.

A hook of interest to listeners has just been published, "The Story of the Savoy Opera" (Stanley Paul, 5s.), by S. J. Adair Fitz-Gerald, who, before he became a journalist, was (in 1875) a youthful singer in some of the D'Oyly Carte operas. He has seen all the Gilbert and Sullivan works from the very beginning, and has known all those who took part in their production in the old days.

W. S. Gilbert was born whimsical; and born, by the way, in Southampton Street—the heart of Theatreland—and in the very building in which *The Radio Times* is published. At the age of two, we are told, he was kidnapped by brigands in Italy and had to be redeemed for £25; an early experience in the realms of drama and romance.

### Beginning of a Great Partnership.

It was in 1871 that Gilbert and Sullivan had their first joint work, a two-act operatic extravaganza called "Thespis," produced. They had been introduced to each other at Sullivan's suggestion. The composer, learning that his friend, Frederick Clay (of "Songs of Araby" fame), was working with the author of the widely-appreciated "Bab Ballads," then being published in "Fun," asked to meet Gilbert and the two became friends at once.

As Gilbert was more or less pledged to continue his collaboration with Frederick Clay, and was even then writing "Happy Arcadia" for the German Reeds, and very probably "Princess Toto," to be done later at the Strand Theatre, it was not until 1875 that Gilbert and Sullivan really began their life-long partnership, when they were concerned together in the composition of the world-famous "Trial by Jury."

It was in "Trial by Jury" that W. S. Penley, of "Charley's Aunt" fame, who had begun at the Court Theatre at thirteen shillings a week, got his first chance. He had been one of the Jury, was in the chorus and was promoted to the part of the Second Notary.

Another to whom the operas proved a step to fame was George Grossmith, father of the present G. G.

### A Lunch that Cost a Fortune.

Grossmith, like his father, was first of all an entertainer at the piano. He toured the country with a drawing-room entertainment called "A Piano and I," and it was at a private home that Sullivan first heard him sing. Grossmith was approached to take the part of the Magician in "The Sorcerer." The entertainer took some time to make up his mind. He was nervous about the future and asked to have a month's engagement certain. This was given.

Then said Grossmith to Carte—and his remarks seem peculiar in these days:

"Look at the risks I am running. If I fail I don't believe the Young Men's Christian Association will ever engage me again, because I have appeared on the stage, and my reputation as a comic singer to religious communities will be lost for ever!"

Carte replied, "Well, I dare say I can make that all right." Then a sudden idea occurred to him. "Come and have some oysters."

"I did!" records Grossmith. "I shall ever regret it! A lunch off oysters and most excellent Steinberg Cabinet infused a liberality into my nature for which I shall never forgive myself. Carte again broached the subject—after lunch—of the salary; and in the end I waived the extra three guineas a week. I calculate that, irrespective of all accumulative interest, that lunch has cost me up till now (Grossmith was writing in 1892) about £1,800."

Of all Sullivan's works, which are so truly English, none is more famous than "The Lost Chord."

### A Masterpiece Composed in Sorrow.

It was during three distressing weeks, mainly occupied with watching by the bedside of his dying and much-loved elder brother, that the composer wrote this great song. Chancing to take up some verses of Adelaide Anne Proctor, he conceived their "musical equivalent," and set them to music there and then.

Later on, Edward Solomon wrote a hornpipe as a counter melody to "The Lost Chord," and received this protest from Sullivan:—

DEAR TEDDY.—I wrote "The Lost Chord" in sorrow at my brother Fred's death. Don't burlesque it.

With the production of "H.M.S. Pinafore" (Mr. Fitz-Gerald asserts) Gilbert began to "plagiarise himself" skilfully, several of the subsequent operas being "simply and delightfully the amazingly extravagant 'Bab Ballads' grown up."

### A Famous Catch-phrase.

The author illustrates this statement with a number of quotations from the "Bab Ballads" which contain the main themes of "Pinafore," "The Gondoliers," and other operas. The Captain's song in "H.M.S. Pinafore" with its "What, never? Hardly ever," took the fancy of the public immediately the opera was produced.

But is there ever anything new? This "Pinafore" joke occurs in *Pernu*. He says, "Quis hoc legat? Nemo mehercule. Nemo? Vel deo, vel nemo." ("Who will read this? Surely nobody. What, nobody? Well, hardly anybody.")

### The Craze in America.

The pat phrases with which the libretto is sprinkled seemed, Mr. Fitz-Gerald tells us, even more in vogue in America than here.

"What, never? Well, hardly ever," had become more than by-words—they were a terror. It is told that one editor was compelled to forbid their use by his staff on pain of instant dismissal.

"It has occurred twenty times in as many articles in yesterday's edition," he sorrowfully lamented to them. "Never let me see it need again!"

"What, never?"

"Well, hardly ever!" replied the wretched man.

There were "dorkie" "Pinafores" and German "Pinafores." "Dot Pinafore" expression was a no-nonsense," remarked a fat Teuton. "And you tale a veller something, he speaks nodings but von blame English. He say, 'Vot hardly, sometimes, refer! Vot kind of language is dose!'"

The critics who wrote of the early productions questioned how long Gilbert's humour and Sullivan's music would prove acceptable.

One false prophet warned the public "that the pieces were quite ephemeral and would not survive their generation." That was forty years ago. To-day the B.B.C. is bombarded with requests for Sullivan's music, and a new generation, with head-phones and loud-speakers, are entranced with his music heard through a medium of which he never dreamed.

LEONARD CROCOMER.

## Relay or High Power?

(Continued from the previous page.)

Post Office authorities, have recommended to the Advisory Board, to whom the Postmaster-General referred the subject, that the next cities in which relays are to be established shall be Nottingham, Stoke-on-Trent, Dundee, and Swansea.

The Advisory Board had already recommended to the Postmaster-General that the system of erecting relays as carried out or planned up to August be continued, as being the most satisfactory method of dealing with the problem of ensuring reception to the greatest possible number of the simplest apparatus.

This was before the 15-k.w. station near London was thought of. If it does not materialise, owing to undue interference from or with existing services or any other cause, there remains to be solved the problem of working in somehow or other a service for the four cities whose claims are at present held in reserve.

It is no small business to maintain the putting in operation of a new station per month; it is just as difficult to find suitable studio and transmitting sites for a 200-watt station as for a 1,500-watt one. The gear does not take so long to assemble, but the difficulties inherent in the former are quite as numerous and serious as in the latter. It has been ascertained that the rate of expansion is satisfactory to the Postmaster-General. Perhaps it is not altogether without credit, particularly to the engineering department, that it can be kept up and concurrently existing stations maintained at high efficiency, and development work in all directions carried on. There are problems to them and to the programme and other departments which are out of all proportion to the relative transmitting strength. J. C. W. REITH.

## Tone in Broadcasting

### An Interesting Study.

THE study of musical tone and quality as these are reproduced to the listener is the subject of an interesting article by Mr. Filson Young in the *Times*.

"The first thing that any consistent listener who knows how to control his own receiving set becomes aware of is the difference in the results according to the place from which the music or speech comes (writes Mr. Young). The British Broadcasting Company's studios are carpeted and draped so as to absorb everything that we call resonance, but which would be more correctly described as accidental sound.

Concert rooms and large buildings, on the other hand, are extremely resonant, and they are full of accidental sounds, caused not only by echoes and reflections, but by people moving, shuffling, coughing, and even speaking and whispering. How far the transmitting microphones are modified for, or the amplifying valve power adapted to, these different conditions, I do not know; I am concerned only with the quality of the tone as it reaches me through the medium of my receiving set, which is of a standard type.

With regard to the places in which the performance takes place, by far the best, so far as the musical results are concerned, has been Covent Garden Theatre. The orchestra there sounds more like an orchestra, the instruments and singers blend more naturally, and retain more of their individual character than anywhere else.

The worst source of extraneous noise, echo, and resonance that I have experienced was a hall in Cardiff, from which a speech made by the Prime Minister was relayed a few weeks ago."



# Official News and Views. GOSSIP ABOUT BROADCASTING.

THE final details in connection with the National Man Hunt, being organized by the Director of Programmes, are being fixed, and we hope to announce them at an early date. In the meantime those who intend to participate in this amateur detective work should keep open the evening of June 20th, which is the date provisionally fixed.

We have arranged, under the auspices of the Ministry of Health, to broadcast a monthly talk upon health matters. These are intended to be helpful to the community, and will deal with primary problems of health. The first will be given on the 18th June by Sir Henry Newman, K.C.B., M.D., Chief Medical Officer of the Ministry of Health.

The Blackpool Carnival, which takes place between the 11th and 21st June, will be shared in part by numbers of people who will be unable to be present in person. Manchester Station is arranging to broadcast parts of the musical programme in the Carnival twice during the festivities.

Listeners are already aware that in July there will be a joint meeting of the British and American Bar Association in London. On these occasions some of the most distinguished persons, both of America and Britain, meet for discussion of common problems, and this year the Pilgrim Club will entertain the delegates to dinner. We hope to broadcast the speeches at this function, which will be one of the most outstanding of the year.

Those who were thrilled with the broadcast song of the nightingale may look forward with interest to the broadcasting of some of the birds and animals in the Zoo. Tests are now taking place, and perhaps in a month's time, during the Children's Hour, we shall be able to transmit, with success, characteristic sounds of the hyena, the elephant, the laughing jackass, the lemur and the sen-lion. Other members of the Zoo may be included in this programme.

At the unveiling of the Glasgow War Memorial on the 31st May music played by the Glasgow Wireless Quartette from the Studio will be broadcast to those attending the ceremony. This will take place between 2.30 and 3.0 p.m., after which the speeches of Field-Marshal Earl Haig and the Lord Provost of Glasgow will be broadcast, as well as the dedication by the Rev. Laughlan MacLean Watt, of Glasgow Cathedral.

A correspondent from Alexandria informs us that all British broadcasting stations are received there daily on a four-valve set with sufficient strength to operate a loud speaker. Sometimes, however, atmospheric conditions spoil both music and speech.

The world-famous carillon of Malines will be broadcast between 9 p.m. and 10 p.m. on the 30th June. There will be a special recital on this evening which a microphone in the Market Square will pick up, and by a land-line connection with Brussels will then be broadcast to this country. It will be received at a place somewhere in Kent or Essex, again sent by land-line to London, and from there will be simultaneously broadcast to all stations. One of the most famous ringers in the world, Mons. Denyn, will take part in this performance.

Those who listen to the transmissions of the Savoy Bands will be interested to know that

the broadcasting station in Stockholm has retransmitted on a number of occasions the music of these bands broadcast from British stations.

For the benefit of English and Swedish listeners it has been arranged to give a Swedish night from the Aberdeen Station on June 5th. This station is the one most regularly heard in Scandinavia, and is very popular. The programme attempts to be a characteristic one of Scandinavian musical art, and listeners who are anxious to enjoy it will find it on page 407 of this issue.

The speech of the Rt. Hon. Austen Chamberlain, M.P., to be delivered at the Dinner of Welcome to the Australian Rifle Team at the Queen's Hotel, Birmingham, on the 23rd June, will be broadcast by the Birmingham Station.

Mr. C. Leonard Woolley, who has been working under the joint auspices of the British Museum and the University of Pennsylvania, excavating in Babylonia on sites closely associated with biblical history, has agreed to broadcast three

talks, beginning in July, on his work. He has brought to light many objects of art associated with the earliest period to which actual names of persons can be affixed—a period of at least 5,000 years ago, or from 2,000 to 2,500 years more remote than that of Tutankhamen in Egypt. The provisional titles of the talks are "Excavations in Babylonia," "Beginnings of History in Babylonia," and "Life of the Chaldees."

The largest wireless station in the world is to be erected at Vancouver, and it will cost £400,000. It has been decided by recent experiment that this station would be able to transmit direct to London, China, Australia, via Fanning Island and South Africa.

A GIRDLE of wireless direction finding stations is to be placed round the British Isles for the assistance of mariners. A skilled navigator will be in charge of each station, and when a wireless message is sent from any vessel, the station will be able to give its exact position.

"Letters from Listeners" and the usual Song Article are unavoidably held over.

## A Chance for New Dramatists. SPECIAL B.B.C. COMPETITION FOR PLAYWRIGHTS.

### £50 For the Winner.

REALIZING the importance of the development of radio drama, the B.B.C. offer a prize of £50 for the best new and original play submitted to them.

The competition will close on August 1st. The winner will be announced in *The Radio Times*.

The B.B.C. reserve the right to broadcast any one or more of the other plays sub-

mitted under the competition on the payment of ten guineas per play.

MSs. must be sent to the LONDON PLAY COMPANY, 51, PICCADILLY, LONDON, W.1, together with an entrance fee of 1s. 6d., which will be applied towards reading fees and other expenses.

Please note that MSs. are not to be sent to the B.B.C., or to "The Radio Times."

#### READ THESE RULES.

The B.B.C. offer a prize of £50 for the best new and original play submitted to them before August 1st, 1924, for the purpose of broadcasting.

The B.B.C. will be the judges in the competition and their decision shall be final. The winner will be announced in the press and from all broadcasting stations in the United Kingdom. On payment of the prize of £50 the B.B.C. shall thereby acquire a licence to broadcast the winning play from all stations in the United Kingdom for a period of one year from the date of the first broadcast performance of the said play, and thereafter at the rate of £2 2s. per performance.

The B.B.C. shall acquire no other licence whatsoever in the said play, all stage, amateur, publication and film rights being reserved exclusively by the author.

With reference to any other play submitted for the competition, the B.B.C. reserve the right to acquire, on the payment of £10 10s., the licence to broadcast such play from all stations in the United Kingdom for a period of one year only from the date of the first broadcast performance, and thereafter at the rate of £2 2s. per performance. All other rights in such play shall be retained by the author.

All plays entered for the competition shall be sent to the London Play Company, Authors' Agents, of 51, Piccadilly, London, W.1, together with an entrance fee of 1s. 6d. per play, which will be applied towards defraying the cost of reading fees and postage expenses.

The London Play Company will charge no commission whatever in connection with the competition on any of the plays submitted.

Authors should realize that a special technique is required for a play that is to be broadcast. If possible, they should listen to a broadcast performance of a play before they enter the competition. Since the actors cannot be seen by the audience, it is important that the characters should be so well differentiated in their manner of speaking as to be easily distinguished from each other. The best length for a play is twenty minutes, and in no case should it exceed half an hour. There should not be more than six characters. Religious, political and suggestive subjects should be avoided.

The B.B.C. can supply a representative crowd as well as music and all kinds of incidental sounds.

Manuscripts must be written on one side of the paper only, and it is highly desirable that every competing play should be typewritten.

It is expected that the winner will be announced early in September, and the winning play broadcast within a short time thereafter.

Members of the B.B.C. staff are not permitted to enter this competition.

PLEASE NOTE THAT MSs. ARE NOT TO BE SENT TO THE B.B.C., OR TO "THE RADIO TIMES."



# Personalities I Have Met.

By Frank Dilnot, the Distinguished Journalist.

Extracts from an address broadcast from the Overseas League, London.



FRANK DILNOT

A FEW weeks ago I was received by President Coolidge at the White House, Washington. Through a string of officials, through a secretary's room which with its groups seeking audience recalled what one had read of Cardinal Richelieu's ante-chamber, I was taken through a swing door into a big guest-room, where a youngish-looking man sat, pen in hand, bending over some papers at a flat-topped writing-table. It was the President of the United States. He looked up in a quick, inquiring way, and a second later was on his feet to shake hands.

I had during that greeting a lasting impression of Mr. Coolidge. He is very upright, about five feet ten in height, looks to be in the middle forties, has well-brushed sandy hair, a long high-arched nose, a big mouth which droops at the corners, and the clear steady eyes of a surgeon. It would have been a hard merciless face but for two things—first the gentle reflected light at the back of his eyes, and second the extraordinarily low and pleasant tones of his voice.

## Studied by a President.

This man with a reputation for being hard as steel in action has another side to him, that was abundantly clear to me from his sympathetic, almost musical, tones in conversation. He sank down in his chair, replaced a cigar in the corner of his mouth, and studied me with a kind of quizzical interest while I delivered a message of goodwill from Fleet Street.

I had heard he was a silent student of individuals. For the moment, I felt like a patient under the eye of a Harley Street specialist. Within two minutes that sensation had entirely disappeared as Mr. Coolidge, his eyes alight, with terse sentences in which there was never a word out to waste, discussed public matters.

## The Lincoln Touch.

He has a good perspective of affairs abroad as well as at home. His directness, the way he went straight to the heart of a subject reminded me of all I had read of President Lincoln. What! there was a trace of a hidden whimsicalness in him which was very delightful. He was an avid listener, but with all his intensity there was poise and restfulness about him. The whimsical trait in him broke out when at the close of the interview I gave him a hearty invitation from Fleet Street colleagues to visit us when he came to London.

He shook me heartily by the hand. "Do you know," he said, "I am inclined to give that proposition my most favourable consideration."

## An Aristocratic Democrat.

Even the most violent Liberal or Conservative who does not know Mr. Ramsay MacDonald would like to meet the Prime Minister and find out what kind of a man he is. Let me try to sketch him for you from an acquaintance of many years' standing. The

Labour Prime Minister has no semblance to the horny-handed son of toil, but has all the externals of the patrician—a duke and the son of a duke, very tall, very erect, with clear-cut features, waving grey hair and luminous eyes.

He looks as much an aristocrat as any Prime Minister this country has ever had. He talks like it, too. His deep voice has almost a caressing effect in conversation, though on the platform it is sonorous and ringing. With all his graciousness, one is conscious of a reserve in Mr. MacDonald, a certain aloofness, some hidden Hamlet-like vision behind those deep-set eyes, and a gentleness behind the soft inflections of his speech which somehow mean more than his words.

It must be difficult even for his closest friends to believe that they know all of Mr. MacDonald all the time. I would not call the Prime Minister a wit, but he has a sense of quiet fun and can make a retort when it is called for.

A friend once told him that it seemed incredible a certain statesman should persist in his personal animosity in the Labour leader. What was the secret of it?

"Has he ever met me?" asked the Prime Minister. "No," said his friend. "That explains it," said Mr. MacDonald.

## G.B.S. on Shakespeare.

If you want a contrast to the Prime Minister among our current notabilities, let me introduce you to the private personality of Mr. Bernard Shaw, a tall man with long greying beard, a bashful, deprecating expression, and the gentlest voice that ever dropped bitter sayings. First of all, in his sweetness you get the impression he is all anxiety to agree with you, and then suddenly in little more than a whisper he lets drop staggering audacities.

Talk to him on Shakespeare, and he will say in a tone of reverence, "I have a great respect for Shakespeare; he was a gentleman of my own profession. Of course he was no play writer. I have a far better play in my desk at home than he ever wrote. He was no poet either. However, he was not a man entirely without ability. He occasionally wrote very decent prose."



A WIRELESS TERM—THE TRANSFORMER.

Mr. Shaw is believed to be an agnostic. Once as editor of a daily paper, I received a note from Mr. Raymond Blathwayt saying that he had seen Mr. Shaw at a Salvation Army meeting joining in the singing. I published the paragraph in the paper. This inevitable letter was immediately forthcoming from Mr. Shaw: "Raymond Blathwayt was wrong," he wrote, "as I was not joining in the singing at the Salvation Army meeting. I was leading the singing. I did it so effectively that at the end of the service a Salvation lassie took me by the hand and said, 'We know, don't we?'"

## The First Man to Fly.

I was in an aviation field at Dayton, Ohio, to watch demonstrations by a new war aeroplane, and I saw among the group of spectators a slim man of between forty and fifty who, in dress and poise, reminded me of a certain type of refined, well-bred Englishman. He kept himself in the background among the visitors although he was evidently much sought after. He had dark blue eyes, dark hair, the straightest nose, and a trim little moustache touched with grey. There was something fragile and retiring about him.

That man was one of the daring geniuses of all time. It was Orville Wright, the man who first went up in a flying machine. I asked Mr. Wright about that memorable hour when he first left the ground. "My brother and I," he said, "were down in Florida on a lonely part of the sands there in the early morning. We spent a long time making final adjustments to the machine. A holiday-maker walking along the shore came and had a look at us and gave a grin. 'Do you expect to fly?' he said, and I replied 'Yes, if the conditions are favourable.' He sneered. 'Yes, you'll fly if the conditions are favourable,' he said as he walked away. He missed the spectacle of man's first ascent from earth in a heavier than air machine. I tossed with my brother Wilbur as to who should make the first ascent. I won. I went up, and though I was only a few feet above the ground and progressed for an inconsiderable distance, I nevertheless, flew in the air."

## Burns, the Book Lover.

Mr. John Burns, living in retirement at Clapham Common, retains the vitality and wit which lifted him from obscurity to his appointment as the first Labour Cabinet Minister in this country. That little torpido beard, those beetling eyebrows, those flashing eyes and that deep musical voice remain part and parcel of a human dynamo.

His life is now devoted to his books. He has been collecting them since he was seventeen. If you are fortunate enough to be his guest, he will show you maps of the British Isles drawn by the Romans, rare old Bibles, beautifully illustrated, one of the earliest of English books made by monks on parchment ten years after Magna Charta was signed—and having made one's mouth water with his treasures, he will take down a tattered little volume and say: "That is the most precious book in my collection. That book is the beginning of John Burns. It is a copy of More's 'Utopia.' I bought it when I was a boy off a stall in the New Cut, Lambeth, for fourpence."

## Why the Charwomen Scored.

Stories ripple from Mr. Burns. Let me give you a characteristic one. He was President of the Local Government Board when the King was crowned at Westminster Abbey, and, as Minister, he had control of the windows of the big Local Government Board Offices at the end of Parliament Street. Some were allotted to high dignitaries, some to royalties. The best room for seeing the procession was his own apartment on the first floor. He allotted that to the thirty-five charwomen who cleaned out the Local Government Board Offices. "My mother was a charwoman," he explained.



## Nightingales Calling!

By A. G. D. West, Asst. Chief Engineer.

A MICROPHONE, a portable amplifier, a few batteries, and a drum of cable—such was our equipment when trying to find the best place to listen to the nightingales. Our search was not a very long one. Miss Beatrice Harrison, the well-known 'cellist, told us that at her home in Surrey there were nightingales singing every evening.

In our first visit to the old-world garden we were delighted. On every side of the garden there are thick woods, just now exhibiting the freshest green of spring, and the ground is blue with myriads of bluebells. In the evening, after the sun has set, nightingales commence their songs in the woods on every side, and sometimes we have counted as many as eight singing at the same time.

### Challenges of the 'Cello.

The house is a wonderful sixteenth-century half-timbered building, and is surrounded by large beds of tulips which present a gorgeous blaze of colour. There is also in the garden a building which used to be the barn and pig-sties. These have been converted respectively into a music-room and its porch, and this porch formed the centre of operations when placing our microphones in different positions to find where the best results could be obtained. It was in this wonderfully furnished music-room—which with its oak rafters, gallery, and large stone hearth reminds one of ancient baronial halls—that Miss Harrison, in playing her 'cello in the evenings, had attracted so many of these nightingales. She and her sisters have found that several of the birds respond to particular notes of the scale, and very often she is able to maintain a kind of conversation with a particular bird by playing certain notes to which the bird responds by singing the same tone.

### Setting the Stage.

After taking stock of our surroundings and listening in various positions, we discovered one nightingale that sings always in a certain bush, only about one hundred feet away from one of the summer-houses on the lawn. The microphone was placed as close as possible to this tree and the land-line from London was brought to the summer-house, where the music from the bird was brought from the microphone and amplified.

I shall never forget the scene when we did our first broadcast. In the little summer-house with its thatched roof, an amplifier, a tangle of wires, a few odd switches and batteries. Outside on the lawn, several tortoises crawling about. Right at the other end of the garden, occasionally the barking of Mrs. Harrison's Aberdeen terriers. Venus just setting; a full moon, and quite close to it the brilliant Jupiter rising behind fleecy clouds in the east.

### In Reply to Elgar.

At the time when we should have started there was not a sound to be heard. Then Miss Harrison brought her 'cello into the garden and started playing a few bars of Elgar's Concerto. It was not long before the birds began to sing, and in particular our friend in the bush by the microphone commenced his concert. He was, I believe, the strongest of all the birds that were singing during the evening. His song was rather intermittent, but there were no long pauses. I am told that in a week or so the tone will be more developed and more exquisite; the songs and notes will be longer, but the pauses in between will be longer also. Perhaps an opportunity will come of broadcasting him again, and it will afford an interesting comparison with the notes heard during our first attempt at broadcasting the nightingale.

## PEOPLE IN THE PROGRAMMES.

### A Great English Singer.



MR. ROBERT RADFORD.

ONE of the leading English bass singers is Mr. Robert Radford, who is a frequent broadcast singer.

Mr. Radford tells me that he was originally intended for a chartered accountant, but that he was "always dabbling in music." He showed so much promise as a singer that he entered the Royal Academy of Music on the advice of the late Signor Randegger. His debut was made as Brander in Berlioz's *Faust* at the Norwich Festival, in 1896. His first appearance in opera was as the Commendatore in *Don Giovanni*, at Covent Garden, in 1905.

Since then, Mr. Radford has been principal bass at every big Festival in the country, and he has sung numerous rôles in opera. Under Sir Thomas Beecham's management, Mozart's *The Seraglio* was specially revived so that Mr. Radford could play the part of Osmin.

### Making Opera Popular.

A PART from his art as a vocalist, Mr. Robert Radford has done much to popularise opera in this country, for he was a prime mover in the formation of the British National Opera Company. It is not generally known that Mr. Radford is himself a composer, but, as he modestly says, "Little of my work has seen the light, and then only under a pseudonym."

Mr. Radford is convinced that in wireless broadcasting lies one of the chief hopes for bringing the great masses of the British public into touch with the many beauties that opera can offer.

### Did You Recognise Her Voice?



MISS KATE WINTER.

ONE of the most perfect broadcast voices is possessed by Miss Kate Winter, who has appeared regularly at London and provincial stations for well over a year. She was one of the artistes in the much discussed "Query" Programme some weeks ago, and many of the competitors had no difficulty in recognizing her individual voice and art.

Although Miss Winter sings often in popular programmes, her desire is to take an increasing part in chamber music and similar programmes.

### A Noted Quartette.

A MUSICAL combination that is popular at London Station is the Snow String Quartette, consisting of Miss Bessie Snow, Mr. Kenneth Sheaping, Mr. Ernest Tomlinson and Mr. Edward J. Robinson.

Formed in 1922, this quartette has appeared at numerous concerts in London and the provinces, playing both modern and classical works.

Mr. Robinson, the 'cellist, is the permanent first 'cellist to the Wireless Orchestra, and he has held that position ever since the early broadcasting days.

The Snow Quartette have made a special study of the Vaughan Williams Quartette, Dr. Vaughan Williams having himself attended one of their rehearsals and having been present at two of their public performances of the work in London.

### A Favourite Singer of Ballads.



MISS CARMEN HILL.

A FAVOURITE among the ballad artistes now before the public is Miss Carmen Hill, who is to broadcast from Bourne-mouth on Sunday, June 1st. Born in Scotland, she came to London to finish her vocal studies at the Royal Academy of Music, and it is only a few years since she first appeared at the Chappell Ballad Concerts.

Miss Hill has also sung at the Queen's Hall Promenade Concerts, and Symphony Concerts, besides having toured the provinces with Mme. Albani and Miss Evangeline Florence.

### Romance in a Museum.

SIR CECIL HARCOURT-SMITH, C.V.O., LL.D., who is giving a talk from London, on June 3rd, on the "Romance and History in the Victoria and Albert Museum," is the director and secretary of that museum. He entered the department of Greek and Roman Antiquities in the British Museum in 1879, and since then has always been associated with such work. For two years he was director of the British School at Athens, and he has published various works on archaeology.

### A Remarkable Concert Record.

A FAVOURITE wireless entertainer is Mr. Charles V. Wreford, whose speciality is West-country dialect recitations and stories. Mr. Wreford has appeared at all the principal concert halls in London, and also at twenty-one consecutive annual concerts given by the Devon and Cornish Association in London. He is engaged to appear at the twenty-second concert to be given at the Central Hall, Westminster, next November.

During the War, Mr. Wreford entertained our troops in France with Miss Lena Ashwell's concert parties.

### Working Boys Who Like Shakespeare.

AN entertainer who broadcasts successfully from Newcastle is Miss Nora Balla, who has given many recitals both in England and on the Continent. Some time ago she started a successful little dramatic company among working boys and girls. They did modern work, but it is an interesting fact that they liked Shakespeare best.

Miss Balla has interested herself in girls' work for many years, and she helped to start the Federation of Girls' Clubs in Newcastle. She is now County Secretary for the Girl Guides in Northumberland.

### A Talk on Japan.



PROFESSOR WILKEN HART.

THE thirteenth of the interesting "Magic Carpet" series of lectures will be given from Cardiff on Wednesday, June 4th. The lecturer on this occasion will be Professor Bernard John Wilken-Hart, M.A., F.R.Hist.S., F.R.G.S. Professor Wilken-Hart knows Japan thoroughly, having been for some time professor of English and History and lecturer on the Imperial Japanese

on Economics at University, Nagoya.

His long residence in the land of the chrysanthemum enables him to speak with authority on the country, its people, and their customs.



# WIRELESS PROGRAMME—SUNDAY (June 1st.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

## LONDON.

3.0.—Time Signal from Big Ben.

### Light All-English Programme.

KATE WINTER (Soprano).  
HERBERT MEYNER (Baritone).  
THE WIRELESS ORCHESTRA.  
Conducted by DAN GODFREY, JUNR.  
The Orchestra.

Overture, "The Naiads" *Strakoske Bennett*.  
Recessed *Soprano Songs*.

"Over the Mountains" *Quilter*.  
"Lullaby" *Harty* (2).  
"The Fiddle of Dooney" *Dunhill* (14).

Suite, "As You Like It" *Quilter* (1).  
Baritone Songs, with Orchestra.  
Three Shakespeare Songs *Rosier Quilter* (5).  
1. "Come Away, Death"; 2. "O Mistress Mine"; 3. "Blow, Blow, Thou Winter Wind."

The Orchestra.  
Minuets, Old and New, by English Composers.

Minuet from "Beneduca" *Purcell*.  
"Minuet d'Amore" *Coven* (11).  
"Minuet Nuptial" *Leantre* (11).

"The Lamb" *London Record* (5).  
"Spring" *London Record* (5).  
"Shepherd, Thy Demeanour Vary" *London Record* (5).

The Orchestra.  
Waltz, "Dreaming" *Joyce*.  
Baritone, with Orchestra.

"The Way of a Ship" *Easthope* (5).  
(a) Rosaria (Anchor Song); (b) Morning Watch (From the Crew's Nest); (c) Sea Voices (Outward Bound); (d) Casey's Concertina (A Santiago Hornpipe); (e) Roll Along Home; (f) Homing Chanty).

The Orchestra.  
March, "Admirals All" *Bath*.  
(To-day we celebrate "The Glorious 1st June"—Uxant 1704).

Announcer J. S. Dodgson.

5.0-5.30.—CHILDREN'S CORNER. S.B. from Glasgow.

### Choral Night.

A Contingent of 74 Voices from

THE LONDON WELSH MALE CHOIR.  
Conductor: LLEWELYN BEVAN.  
Accompanist: HORATIO DAVIES.  
Artists: JEDITH PENVILLE, (Solo Flute);  
CEDRIC SHARPE, (Solo

Violoncello).

8.30.—"Aberystwyth" (arranged for Male Voices by L. Bevan).

Hymn A. and M. No. 147, "Had the Day That Sees Him Rise."

Miss MAUDE ROYDEN (of the Guild House, Eccleston Square); Religious Address.

Hymn A. and M. No. 145, "Oh, Christ Our Joy, Gone Up On High."

S.B. to all Stations.  
The Choir.

"Through Eastern Gates" (unaccompanied) *Greenwell Bennett* (2).  
"Down Among the Dead Men" (unaccompanied) *Greenwell Bennett* (2).

"The Viking Song" *Culteridge-Taylor* (2).  
Flute Solo.

"Offertoire" *Dunhill-Penville*.  
"Trois Peuses" *Robert Remy*.  
1. "Je me Demande"; 2. "Je crois—  
Je n'ose"; 3. "Enfin."

(Accompanied by the Composer).  
Violoncello Solo.

"Andante Religioso" *Thome*.  
"Alsatian Melody" *Popper*.  
"Under the Greenwood Tree" *Cedric Sharpe*.

The Choir.  
"The Little Church" (unaccompanied) *Hacker* (2).

"Nidaro" *Protheroe*.  
Flute Solo.

"Barracade" *Paul Roupin*.  
"Bluetto" *Schutte*.  
"Le Babillard" *Tremblay-Penville*.

10.0.—TIME SIGNAL FROM GREENWICH.  
GENERAL NEWS BULLETIN, and  
WEATHER FORECAST. S.B. to all  
Stations.

Local News.  
The Choir.

10.15.—"Y Delyd Ail" *Phyllis Evans*.  
"The Pilgrims' Chorus" (Tandem) *Wagner* (2).

Violoncello Solo.  
"A Midsummer Song" *Cedric Sharpe*.  
"Love in Arcady" *Haydn Wood*.  
"Spinning Song" *Popper*.

The Choir.  
"March of the Men of Harlech" *Sullivan* (11).  
"The Long Day Closes" *Sullivan* (11).

10.45.—Close down.  
Announcer: R. F. Palmer.

## BIRMINGHAM.

3.0.—REBE HILLIER (Contralto).  
FRANK CANTILL (First Violin).  
ELSIE STELL (Second Violin).

ARTHUR KENNEDY (Viola).  
LEONARD DENNIS (Violoncello).  
NIGEL BALLAWAY (Piano).

Trio in D Minor *Arensky*.  
Song, "Chanson Perpetuelle" *Chausson*.  
Cello and Piano.

First Movement from Sonata in A Minor *Grieg*.  
Songs.

"Where Corals Lie" *Elgar* (1).  
"Soft-Footed Snow" *Sigurd Lee*.  
Quartette for Strings.

Op. 18, No. 4 in C Minor *Beethoven*.  
Viola Solo.

Romance *Wolfertholme*.  
Allegretto *Wolfertholme*.

Song.  
"A Summer Night" *Grieg-Thomson*.  
Quartette for Strings.

"Sally in Our Alley" *Bridge*.  
Songs.

"Lullaby" *Cyril Scott* (1).  
"Have You Seen But a Bright Lily Grow?" *Lynas*.  
"The Sand Man" *Brabant*.  
"Fairy Pipes" *Brabant* (1).  
Cello Solo, "Adagio" *Beethoven*, arr. *Franz Liszt*.

Song.  
"O Love, While Yet Thou Canst" *Korboj*.  
Announcer: A. Pollard.

5.0-5.30.—CHILDREN'S CORNER. S.B. from Glasgow.

8.30.—Miss MAUDE ROYDEN. S.B. from London.

9.0.—THE STATION SYMPHONY ORCHESTRA.  
Conducted by JOSEPH LEWIS.

Overture, "Ruy Blas" *Mendelssohn*.  
MAURICE COLE (Solo Pianoforte).  
Sonata in D Minor, Op. 31 *Beethoven*.

Symphony No. 40 in G Minor *Mozart*.  
Maurice Cole.

Rhapsodie in G Minor *Brabant*.  
Rhapsodie in F Flat Major *Brabant*.

10.0.—NEWS and WEATHER FORECAST. S.B. from London.

Local News.  
10.15.—Close down.  
Announcer: Percy Edgar.

## BOURNEMOUTH.

3.0.—MILITARY BAND.  
Conductor.

Capt. W. A. FEATHERSTONE.  
Overture in C, Op. 24 *Mendelssohn*.  
Excerpts from "Rasamuel" *Schubert*.

3.20.—CARMEN HILL (Soprano).  
Songs, Selected.

3.30.—Military Band.  
Grand Fantasia, "The Mastersingers" *Wagner*.

3.50.—REGINALD S. MOUNT (Solo Violin).  
"Romance" *Mus. Bruch*.

4.0.—WILLIAM BYRNE (Solo Xylophone).  
Concert Polka, "Pit-a-pot" *Brabant*.  
Galop, "The Circus Ring" *Peter*.

4.10.—Carmen Hill.  
Songs, Selected.

4.20.—Military Band.  
Cornet Solo, "The Last Chord" *Sullivan*.  
Euphonium Solo, "Glorious Devon" *German*.

Cornet Solo, "Il Bario" *Andri*.  
Solo Cornet, GILBERT WRIGHT.  
Solo Euphonium, PERCY BARTLETT.

4.40.—Reginald S. Mount.  
"Adagio" *Becker*.  
"Hindoo Song" *Kimley-Kumtso*.

4.50.—Military Band.  
Fantasia on Handel's Works arr. C. Godfrey.

5.0-5.30.—CHILDREN'S CORNER. S.B. from Glasgow.

8.30.—Miss MAUDE ROYDEN. S.B. from London.

Shakespeare Night.  
9.0.—GILBERT BAILEY (Baritone).  
"O Mistress Mine" ("Twelfth Night") *W. M. Bard 1600*.

"Come Away, Death" ("Twelfth Night") *J. H. Arne—1741*.  
"When That I Was" ("Twelfth Night") *J. Vernon—1763*.

"Under the Greenwood Tree" ("As You Like It") *J. H. Arne—1741* (1).  
"Sing No More, Ladies" ("Much, Ado About Nothing") *Shakespeare—1799* (1).

9.10.—NORA DELMARR (Soprano).  
"It was a Lover and His Love" *Morley*.  
"Where the Bee Sucks" *Arne*.

9.20.—J. C. B. CARTER and ISABEL EMERY.  
Balcony Scene, "Romeo and Juliet."

9.40.—Gilbert Bailey.  
"Who is Sylvia?" ("Two Gentlemen of Verona") *Schubert*.  
"Blow, Blow, Thou Winter Wind" ("King Lear") *Quilter* (1).

"England—John of Gaunt's Speech" ("Richard II.") *Hubert Parry*.  
9.50.—Nora Delmarr.

"When Icicles Hang by the Wall" *Arne*.

10.0.—NEWS and WEATHER FORECAST. S.B. from London.

Local News.  
10.15.—Close down.  
Announcer: John H. Raymond.

## CARDIFF.

### Salled Concert.

Vocalists: KENNETH ELLIS (Bass).  
DOROTHY HELMURICH.

Solo Pianoforte, VERA McCOMB THOMAS.

Solo Violin, LIONEL FALKMAN.  
3.0.—Pianoforte Solo, Selected.

3.10.—Songs (Kenneth Ellis).  
"The Lover" *Easthope*.  
"The Wedding of Sara Lee" *Martin* (5).  
"Jack of All Trades" *J. W. Elliott*.  
"Song of Hybris the Cretan" *Katie Moss*.  
"Floral Dance" *Katie Moss*.

3.25.—Violin Solo, Selected.

3.35.—Songs (Dorothy Helmrich).  
"Winter Wakeneth All My Care" *E. Sharpe*.  
"Lullaby" *Cyril Scott* (1).  
"Home" *E. Walford Davies*.

3.50.—Pianoforte Solo, Selected.

4.0.—Songs (Kenneth Ellis).  
"Old Furniture" *Clauide Arundale*.  
"Light o' Stars" *Fyenne Sawyer*.  
"One Perfect Hour With You" *Graham Peel*.

4.15.—Violin Solo, Selected.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 465.



# WIRELESS PROGRAMME—SUNDAY (Continued from the facing page.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

- 4.25. Songs (Dorothy Helms),  
"All Things That We Clasp"  
Frank Bridges (1)  
"A Little Winding Road"  
London Harold (3)  
"Go Not, Happy Day" Frank Bridges (1)  
4.35. Pianoforte Solo, Selected.  
Announcer: A. H. Goddard.  
5.0-5.30.—CHILDREN'S CORNER. S.B. from  
Glasgow.  
5.30.—Miss MAUDE ROYDEN, S.B. from  
London.

## Gustav Holst Evening.

- 9.0. ORCHESTRA.  
Conductor, WARWICK BRAITHWAITE  
DOROTHY SILK (Soprano).  
JOSEPH FARRINGTON  
(Baritone).  
BROWNING MUMMERY  
(Tenor).  
Chorus, LOTTIE WAKELIN'S LADIES'  
CHOIR.  
I. Orchestra  
Songs Without Words.  
"Country Song" ..... (11)  
"Marching Song"  
II. Songs (Dorothy Silk).  
Vocal Hymns for Solo Voice, Op. 24.  
(1) "Dawn"; (2) "Sky"; (3) "Storm-  
clouds."  
III. Fugal Overture ..... (11)  
IV. "SAVITRI" ..... (2)  
A Short Opera.  
Savitr ..... DOROTHY SILK  
Satyavan ..... BROWNING MUMMERY  
Death ..... JOSEPH FARRINGTON  
V. Songs (Joseph Farrington).  
"God of Storm and Battle"  
"The Waters"  
"Song of the Frog"  
VI. Ballet Music from "The Perfect Fool"  
(11)  
10.0.—NEWS and WEATHER FORECAST.  
S.B. from London.  
Local News.  
10.15.—Close Down.  
Announcer: E. R. Appleton.

## MANCHESTER

- 2.0-5.0.—Vocal and Instrumental Concert.  
FRED BROUGH and DAISY  
RHORROCKS (Violinist).  
PAT RYAN (Solo Clarinet).  
BELLA REDFORD (Mezzo-Soprano).  
5.0-5.30.—CHILDREN'S CORNER. S.B. from  
Glasgow.  
6.30.—Miss MAUDE ROYDEN, S.B. from  
London.  
8.50. THE RADIO MILITARY BAND.  
Conductor, HARRY MORTIMER.  
March, "Ruse" ..... Gounod  
Selection, "The Mastersingers" .. Wagner  
Overture, "Hans Helling" Marchner (1)  
GEORGE PARKER (Baritone).  
"Britannia" ..... Ernest Bullack  
"I Have Twelve Oxen" ..... John Ireland  
Military Band.  
Adagio, "Eurus Curda" ..... Elgar (1)  
Ballet Suite, "La Reine de Saba" Gounod  
George Parker.  
"So We'll Go No More a-Roving"  
E. Duncan  
"The Old Plaid Shawl" .. B. Haynes (11)  
10.0.—NEWS and WEATHER FORECAST.  
S.B. from London.  
Local News.  
10.15. Military Band.  
"Polonaise" ..... Chopin (1)  
"Reminiscences of Mendelssohn" Doffrey  
10.30.—Close down.  
Announcer: Victor Smyth.

## NEWCASTLE.

### Symphony Concert.

- 3.0. THE STATION ORCHESTRA.  
Conductor, WILLIAM A. CROSSER.  
Overture, "Don Giovanni" ..... Mozart  
ERICA KING (Soprano).  
"A Legend" ..... Tchaikovsky  
"Romance" ..... Debussy  
Orchestra.  
Symphony No. 2 ..... Beethoven  
Erica King.  
"The Cloths of Heaven" .. Dunhill (14)  
"Blackbird's Song" ..... Scott (4)  
Orchestra.  
Ballet Egyptian ..... Lodyni  
4.30-5.0.—Interval.  
5.0-5.30.—CHILDREN'S CORNER. S.B. from  
Glasgow.  
6.30. RELIGIOUS SERVICE  
relayed from  
NEWCASTLE CATHEDRAL.  
8.30.—Miss MAUDE ROYDEN, S.B. from  
London.  
9.0. WALTER S. BARRY'S TRIO.  
Molto Allegro Scherzo and Finale, Op. 49  
Mendelssohn  
MARY HEAD (Solo Pianoforte).  
Ballade in G Minor, Op. 23 ..... Chopin  
Trio.  
Trio No. 12 ..... Haydn  
ARCHER NEWSOME (Solo Cello).  
Selected.  
WALTER S. BARRY (Solo Violin).  
Piano, Op. 65 ..... Dvella  
Trio.  
Allegro con Furore, Op. 42 ..... Gode  
10.0.—NEWS and WEATHER FORECAST.  
S.B. from London.  
Local News.  
10.15.—Close down.  
Announcer: W. M. Shawen.

## ABERDEEN

### CONCERT

- Relayed from  
THE MUSIC HALL.  
TINA MACINTYRE (Soprano).  
JAMES SHARPE (Tenor).  
HAROLD E. BENNETT (Organist).  
Harold E. Bennett.  
3.0. "Prelude and Fugue in B Minor" Bach (11)  
"Holeworthy Church Bells" .. Wesley (11)  
3.15. Tina Macintyre.  
"Let the Bright Seraphim" ("Samson")  
Handel (11)  
"Rejoice Greatly" ("The Messiah")  
Handel (11)  
3.25. Harold E. Bennett.  
"Choral in A Minor" ..... Franck  
March, "Pomp and Circumstance," No. 4  
Elgar (1)  
3.40. James Sharpe.  
Recitation, "My Arms Against this Gorgias"  
Will I Go ("Judah Maccabaeus")  
Handel (11)  
Airs, "Sound an Alarm" .... Handel (11)  
3.50. Harold E. Bennett.  
1st Movement, Symphony No. 6 ..... Widor  
Caprice in B ..... Johnson (11)  
4.5. Tina Macintyre and James Sharpe.  
"My Song Shall be Always Thy Mercy"  
Mendelssohn (11)  
4.15. Tina Macintyre.  
"God Shall Wipe Away All Tears" ("Light  
of the World") ..... Sullivan (1)  
"Gloria" ..... Buzzi Peccati (1)  
4.25. Harold E. Bennett.  
"Allegretto Grazioso" ..... Hollins (11)  
"Marche aux Flambeaux" .... Guilmant  
4.40. James Sharpe.  
"Liebeslied" ("Valkyrie") .... Wagner  
4.50. Tina Macintyre.  
"Lord of Our Chosen Race" ("Ivanhoe")  
Sullivan (1)  
"The King of Love" ..... Gounod (1)  
5.0-5.30.—CHILDREN'S CORNER. S.B.  
from Glasgow.  
8.30.—Miss MAUDE ROYDEN, S.B. from  
London.

## 9.0.—BAND OF THE 2ND BN. THE GORDON HIGHLANDERS

- (By kind permission of Col. J. L. G. Barnett,  
C.M.G., D.S.O.)  
Conductor, W. BARTLETT.  
Marche Militaire ..... Gounod  
Excerpt, "Parsifal" ..... Wagner  
9.5. JANET MACFARLANE (Soprano).  
"Glory to Thee, My God, This Night"  
Gounod  
"I Know That My Redeemer Liveth"  
Handel (11)  
9.55.—Band.  
Overture, "Egmont" .. Beethoven (1)  
Menuet d'Amour ..... Gounod (11)  
9.40. Janet MacFarlane.  
"Hear Ye, Israel" ("Elijah")  
Mendelssohn (11)  
9.50.—Band.  
"O Solo Mio" ..... Di Capua  
Suite, "Coppelia" ..... Delibes  
10.0.—NEWS and WEATHER FORECAST.  
S.B. from London.  
Local News.  
10.15. Janet MacFarlane.  
"Absent" ..... Metcalfe (1)  
10.25.—Band.  
"Serenade" ..... Schubert  
"Valse Triste" ..... Sibelius  
10.40.—Close down.  
Announcer: A. M. Shanks.

## GLASGOW.

- 3.0. THE STATION ORCHESTRA.  
Conducted by HERBERT A. CARRUTHERS.  
Overture, "Peter Schmitt" ..... Weber  
Keltic Suite ..... Foulds  
3.30. SYBIL COULTHURST (Soprano).  
"I Love Your Eyes of Gray" Haydn Wood  
"Five Little Piccaninnies" .. R. Anthony  
"Can't Remember" ..... A. Godley (5)  
3.40. Selection, "Le Roi d'Ys" ..... Lalo  
4.0. CLAUDE SPENCER (Baritone).  
"Teach Me to Pray" ..... Williams  
"Oh To Be a Gipsy" ..... D. Forster  
"Memories" ..... Tom Hunt  
4.10. "Chanson de Nuit" Elgar (11)  
Entr'actes ("Bacchante" ..... Offenbach  
Concert Waltz, "Immortelle" .. Gungl  
4.30. Sybil Coulthurst and Claude Spencer.  
Duets {  
"In a Garden of Roses" W. Sanderson (1)  
"Dear Love, My Love" R. Frol  
4.40. Overture, "Fidèle" ..... Beethoven  
March, "Pomp and Circumstances" .... Elgar (1)  
5.0-5.30.—CHILDREN'S CORNER. S.B.  
to all Stations.  
6.30. RELIGIOUS SERVICE.  
relayed from  
TRINITY CONGREGATIONAL  
CHURCH.  
8.30.—Miss MAUDE ROYDEN, S.B. from  
London.  
9.0. GLASGOW STRING QUARTETTE.  
Vivace from Quartette, Op. 84, No. 5  
Haydn  
Nocturne from Quartette, No. 2 .. Borodin  
Finale from Quartette No. 2 York Bowen (2)  
9.20. SYBIL MADEN (Contralto).  
"Forgetfulness" ..... Hindach  
"I Love Thee" ..... Grieg  
"Where Corals Lie" ..... Elgar (1)  
9.30. First and Second Movements from  
Quartette, Op. 18, No. 6 ..... Beethoven  
9.50. Sybil Maden.  
"Three Songs of the Sea" .. R. Quilter (1)  
10.0.—NEWS and WEATHER FORECAST.  
S.B. from London.  
Local News.  
10.15. Third and Fourth Movements from  
Quartette, Op. 18, No. 2 .... Beethoven  
10.30.—Close down.  
Announcer: Herbert A. Carruthers.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 68.



# WIRELESS PROGRAMME—MONDAY (June 2nd)

The letters "L.L." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

## LONDON.

4.0-5.0.—Time Signal from Greenwich. "When the Business Girl's Room is Her Home," by Constance E. Miller. The Wireless Trio and William Senior (Baritone). "A Stranger in Bruges," by Yvonne Cloud.

6.0-6.15.—Children's Stories: Sako Story—"The Man who was Turned into a Mouse," by E. W. Lewis. "Treasure Island," Chap. 16, Part I. by Robert Louis Stevenson.

7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN and WEATHER FORECAST. S.B. to all Stations.

Talk by the Radio Association. S.B. to all Stations.

Mr. S. DONALD COX on "Feeding London," S.B. to Manchester.

Local News.

7.35-8.0.—Interval.

8.0.—AN ENTERTAINING HALF-HOUR

by  
MAURICE TURNER and  
MOLLY MILNE,  
in Comedy Duets  
and

JACK DUNCANSON (Raconteur),  
in a Dissertation of Scotch versus Irish  
Humour.

9.30.—Mr. J. C. SQUIRE: An Appreciation of the life and work of Thomas Hardy. S.B. to Bournemouth. (Mr. Thomas Hardy, O.M., celebrates his 84th birthday to-day).

8.50.—Hours With Living British Composers.

Cyril Scott.

GERTRUDE JOHNSON (Soprano).

GUALTIERO VOGHERA (Solo Flute).

THE GRACE THYNNE STRING

QUARTETTE.

(Grace Thynne, Jessie Stewart, Otto Elias,  
David Stevenson.)

At the Piano: The Composer.

Songs.

"Spring Song" ..... (4)

"From Afar" ..... (4)

"In the Silver Moonbeam" ..... (4)

Flute Solo.

Scottish Pastoral ..... (4)

String Quartette.

Prelude; Pastorale; Scherzo; Elegy;

Ronde Respective ..... (4)

Soprano and Flute.

"Idyll" ..... (4)

2.54.—"From My Window," by Philomena.

10.0.—TIME SIGNAL FROM GREENWICH.

2ND GENERAL NEWS BULLETIN

and WEATHER FORECAST. S.B. to

all Stations.

Sir WILLIAM HENRY BRAGG, K.C.B.,

F.R.S., D.Sc., Director of The Royal

Institution, on "The Nature of Crystals

—The Diamond." S.B. to all Stations.

Local News.

10.35.—Dance Music by THE SAVOY OR-

PHANS and SAVOY HAVANA

BANDS, relayed from the Savoy Hotel,

London. S.B. to all Stations.

11.30.—Close down.

Announcer: J. S. Dodgson.

## BIRMINGHAM.

3.30-4.30.—Lowells Picture House Orchestra.

Directed by Paul Blumer.

5.0-5.30.—WOMEN'S CORNER—Sidney

Rogers, F.R.H.S., "Topical Horticultural

Hints."

5.30-5.35.—Agricultural Weather Forecast.

5.35-6.30.—KIDDIES' CORNER

1.30-5.35.—Texas' Corner.

7.0.—NEWS and WEATHER FORECAST.

S.B. from London.

Radio Association Talk. S.B. from London.

Major VALENTINE BAKER: Historical

Travel Talk "1914—The late Great War

—The Driving Out of the Germans from

New Guinea."

Local News.

7.35-8.0.—Interval.

## Miscellaneous Programme.

8.0.—JOHN HENRY and one of his adventures.

8.15.—WILL VAN ALLEN (the Musical

Trump Comedian) and OLLY OAKLEY

(the Premier Harpist); in a Humorous

and Musical Interlude.

8.45.—AUBREY STANDING (Tenor) in a

Lecture Recital on favourite old Operas.

Excerpts from the following will be ren-

dered:

"The Daughter of the Regiment" .....

Donizetti (11)

"Traviata" .....

Verdi

"The Bohemian Girl" .....

Hofe (11)

"Catalonia Rustica" .....

Maveroni

9.45.—John Henry will give some more experi-

ences.

10.0.—NEWS and WEATHER FORECAST.

S.B. from London.

Sir WILLIAM H. BRAGG, S.B. from

London.

Local News.

10.35.—THE SAVOY BANDS. S.B. from

London.

11.30.—Close down.

Announcer: A. Pelham.

## BOURNEMOUTH.

3.45-5.15.—Ethel Rowland (Solo Pianoforte).

THE ROYAL BATH HOTEL DANCE

ORCHESTRA, relayed from King's Hall

Rooms. (Musical Director: DAVID S.

LIFE.) Talks to Women.

5.15-6.15.—KIDDIES' HOUR.

6.15-6.45.—Scholar's Half Hour: H. J. A. Kaye,

B.Sc., on "Bent and Rates."

7.0.—NEWS and WEATHER FORECAST.

S.B. from London.

Radio Association Talk. S.B. from London.

HARRY F. JOHNSON, Captain, Meyrick

and Queen's Park Golf Club: Chat on

"Golf."

Local News.

7.35-8.35.—Interval.

8.15.—The Bournemouth Municipal Orchestra.

Relayed from Winter Gardens.

Musical Director: Sir DAN GODFREY.

Dance, "The Merry Milkmaids" .....

Adam Caine

Overture, "The Little Minister" .....

A. C. Mackenzie (11)

Extracts from "A London Symphony" .....

Frederick Williams (14)

Pizzicato, "Secunde des Mandolines" .....

Desormes

"Berceuse" .....

Gounod

Selection, "I Pagliacci" .....

Leoncavallo

DOROTHY BELMIRCH (Soprano) will

sing from the Studio.

CHARLES L. LEESON—Accompanist.

"Après un Rêve" .....

Fauré

"Les Bercans" .....

Fauré

"The Evening Prayer" (from Children's

Songs) .....

Moussorgsky

"The Dreamy Stoppel" .....

Grieg

"Winter Wakeneth all My Care" .....

Evelyn Sharp

"Go Not, Happy Day" .....

Frank Bridge

"A Little Wedding Song" .....

London Round (5)

"Lullaby" .....

Cyril Scott (4)

Mr. J. C. SQUIRE S.B. from London.

10.0.—NEWS and WEATHER FORECAST.

S.B. from London.

Sir WILLIAM H. BRAGG, S.B. from

London.

Local News.

10.35.—THE SAVOY BANDS. S.B. from

London.

11.30.—Close down.

Announcer: John H. Raymond.

## CARDIFF.

3.0-4.0.—Falkman and his Orchestra, relayed

from the Capitol Cinema.

5.0-5.45.—"SWAS" "FIVE O'CLOCKS":

Vocal and Instrumental Artists. Talks

to Women. Weather Forecast.

5.45-6.30.—THE HOUR OF THE "KIDDIE

WINKS."

6.30-6.45.—"How to Think" (III.), by a

Psychologist.

7.0.—NEWS and WEATHER FORECAST.

S.B. from London.

Radio Association Talk. S.B. from London.

Local News.

7.30.—Lt. Col. WEAVER PRICE, M.C.,

Brecon, on "Bees."

7.35-8.0.—Interval.

## Feature Programme.

ART SONGS and CHAMBER MUSIC.

Vocalist .....

JOHN PERRY (Tenor)

Solo Pianoforte .....

MAURICE COLE

Solo Flute .....

EDITH PENVILLE

Accompanist for Songs .....

VERA MCCOMB THOMAS

Accompanist for Pianist .....

ROLAND REVELL

8.0.—Songs.

"Snowy Breasted Pearl" .....

Old Irish

"Bonny Wee Thing" .....

Old Scotch—

Lena Lehmann (1)

"Ships of Yell" .....

Martin Shaw

"Ma Li'l Batterie" .....

Strickland

8.15.—Pianoforte Solo.

"Prelude and Toccata" .....

Lachner

"Polonaise in E Flat Minor" .....

Chopin

"Nocturne in G Minor No. 12" .....

Chopin

"Etude in G Flat, Op. 25, No. 9" .....

Chopin

8.30.—Piano Solo.

"Reminiscences of Anderson Doppler" .....

Pennell

"Légende" .....

J. Andersen

"Trois Petites" (Op. 23) .....

Roland Revell

"Je me Demande": "Je Crois—j'en

Doute": "Kulu."

8.45.—"SWAS" POETRY PRIZE. Recital of

the winning poem.

9.15.—Pianoforte Solo.

"L'Isle Joyeuse" .....

Debussy

"La Cathédrale Engloutie" .....

Debussy

"Arabesque" .....

Chopin

9.30.—Piano Solo.

"Intermezzo" .....

Edward German

"Romance" .....

Georges Bruns

"Bluettes" .....

Schubert

"Rhapsodie Italienne" .....

Paul Rougier

9.45.—Songs.

"A Feast of Lanterns" (1) Songs from the

Chinese (1) .....

Bantock (4)

"In Dreams' Floating" .....

George Oldroyd (4)

"The Unforeseen" .....

Cyril Scott (4)

10.0.—NEWS and WEATHER FORECAST.

S.B. from London.

Sir WILLIAM H. BRAGG, S.B. from

London.

Local News.

10.35.—THE SAVOY BANDS. S.B. from

London.

11.30.—Close down.

Announcer: W. N. Settle.

## MANCHESTER.

2.30-3.0.—MAINLY FEMININE.

3.30-4.30.—Concert by the "EZY" Quartette

and J. Rosenbloom (Tenor).

5.40-5.45.—Farmers' Weather Forecast.

A number against a musical item indicates the name

of its publisher. A key list of publishers will be found on

page 403.



# WIRELESS PROGRAMME—MONDAY (Continued from the facing page.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

5.45-6.0.—Children's Letters.

6.0-6.30.—CHILDREN'S CORNER.

7.0.—NEWS and WEATHER FORECAST.

*S.B. from London.*

Radio Association Talk. *S.B. from London.*

Mr. B. DONALD COX. *S.B. from London.*

Local News.

7.35-8.0.—Interval.

8.0.

## Light Music.

The "ZZY" Orchestra.

March, "The Spirit of Pageantry" Fletcher

Overture, "Oheron" Weber

SYBIL GORDON (Soprano).

Aria, "O Mio Fernando" ("La Favorita")

Donizetti

Orchestra.

Selection, "The Grand Duchess" Offenbach

R. BOYARSKI (Cantor).

Aria, "Celeste Aida" Verdi

Orchestra.

Waltz, "Waltz de Triomphe" Baynes (1)

Entr'acte, "Danse des Bacchantes" Gounod

"Mistral Suite" Eric Coates

Sybil Gordon.

"Dainty Little Maiden" Sameroff (1)

"Love's Philosophy" Quilter (2)

Orchestra.

Selection, "Cho Chia Chow" Norton

R. Boyarski.

Aria from "The Jewess" Halévy

Orchestra.

"Bal Masqué" Percy Fletcher

10.0.—NEWS and WEATHER FORECAST.

*S.B. from London.*

Sir WILLIAM BRAGG. *S.B. from London.*

Local News.

10.35.—THE SAVOY BANDS. *S.B. from London.*

11.30.—Close down.

Announcer: V. H. Goldsmith.

## NEWCASTLE.

3.45.—Concert: Winifred Redpath (Solo Pianoforte), Mabel Herbert and Stuart McIntosh (Duets).

4.45-5.15.—WOMEN'S HALF-HOUR. Weekly News Letter. Mrs. Mather on "Headaches."

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour: Mr. A. Rae, M.A., on "The Solar System and the Sun."

6.45-6.55.—Farmers' Corner.

7.0.—NEWS and WEATHER FORECAST.

*S.B. from London.*

Radio Association Talk. *S.B. from London.*

Local News.

Mr. R. E. RICHARDSON on "Gardens."

7.35-8.0.—Interval.

## An American Night.

8.0. THE STATION MILITARY BAND.

Conductor—WILLIAM A. CROSSE.

Selection, "America" Winterbottom

KATHLYN BIRCH (Soprano).

"The Old Folks at Home" Foster

"Ma Cuddy-Headed Bobby" Clapham

WILLIAM J. STARKEY (Solo Banjo).

"The Darkies' Patrol" Lanning

"Narcissus" Nevin

Military Band.

Suite "Americana" Thurban

WILLIAM J. TAYLOR (Baritone).

"The Winding Road" Spotts

"Mighty Like a Rose" Nevin

William J. Starkey.

"College Rag" Hunter

Kathlyn Birch.

"Who's That Calling so Sweet?" Hemery

"I Want to See the Old Home" Stewart

William J. Taylor.

"Inter Nos." Macfadyen

Military Band.

Suite "Yankiana" Thurban

9.30-10.0.—Interval.

10.0.—NEWS and WEATHER FORECAST.

*S.B. from London.*

Sir WILLIAM H. BRAGG. *S.B. from London.*

Local News.

10.35.—THE SAVOY BANDS. *S.B. from London.*

11.30.—Close down.

Announcer: W. M. Shewen.

## ABERDEEN.

3.30-4.30.—Nellie Ironside (Soprano) and The Wireless Quartette.

4.30-5.0.—WOMEN'S HALF-HOUR.

6.0-6.30.—CHILDREN'S HALF-HOUR.

Games for Kiddies of all Ages.

6.30-6.35.—Weather Forecast for Farmers.

7.0.—NEWS and WEATHER FORECAST.

*S.B. from London.*

Radio Association Talk. *S.B. from London.*

Local News.

7.20-8.0.—Interval.

8.0.—Girl Guides' News Bulletin.

Boy Scouts' News Bulletin. Scoutmaster

J. Gordon on "The Outdoor Side of

Scouting."

## Everybody's Programmes.

SYBIL MADEN (Contralto).

JOHN COLLINSON (Tenor).

BAND OF THE 2ND BATT. THE

GORDON HIGHLANDERS.

Conductor: W. HARTLETT.

(By kind permission of Col. J. L. G.

Burnett, C.M.G., D.S.O.)

8.30.

Band.

March, "Gladiator's Farewell"

Blankenburg

Fantasia, "La Bohème" Puccini

8.45.

Sybil Maden.

"The Place is Waiting" Forester

"O Mountain Rose" Martin (5)

8.55.

Band.

"Allons-Bien" Wagner

"Potpourri" Godfrey

9.5.

John Collinson.

"Romance" Ford

"Reverie" Woodgate

9.15.

Sybil Maden.

"Thou Art My Rest" Schubert

"Courage" Schubert

9.25.

Band.

Fantasia, "Scots Songs" Clapham

Waltz, "Lilac Time" Schubert

9.35.

John Collinson.

"Quarta O Quella" ("Rigoletto") Verdi

"La Donna e Mobile" ("Rigoletto")

9.45.

Sybil Maden.

"Flower Song" ("Faust") Gounod

"Seguidilla" ("Carmen") Bizet

## WAVE-LENGTHS AND CALL SIGNS.

		Metres
LONDON (2LO)	-	495
ABERDEEN (2BD)	-	495
BIRMINGHAM (5IT)	-	475
BOURNEMOUTH (5BM)	-	385
CARDIFF (5WA)	-	351
GLASGOW (5SC)	-	420
MANCHESTER (ZZY)	-	375
NEWCASTLE (5NO)	-	480
SHEFFIELD (5FL)	-	303
PLYMOUTH (5PY)	-	375
EDINBURGH (2EH)	-	325

9.55.

Band.

Fox-trot, "Banana Blues" King (9)

10.0.—NEWS and WEATHER FORECAST.

*S.B. from London.*

Sir WILLIAM H. BRAGG. *S.B. from London.*

Local News.

10.35.

Band.

Entr'acte, "In a Persian Gar-

den" Ketchum

"A Musical Jig Saw" Ketchum

10.45.—THE SAVOY BANDS. *S.B. from London.*

11.30.—Close down.

Announcer: W. D. Simpson.

## GLASGOW.

3.30-4.30.—Popular Afternoon: The Wireless Quartette and Alexander Mollison (Baritone).

4.45-5.15.—TOPICS FOR WOMEN.

5.15-6.0.—THE CHILDREN'S CORNER.

6.0-6.5.—Weather Forecast for Farmers.

7.0.—NEWS and WEATHER FORECAST.

*S.B. from London.*

Radio Association Talk. *S.B. from London.*

Local News.

7.20-8.0.—Interval.

## An Evening of Flowers.

"The breath of flowers is sweeter in the

air than in the hand, where it comes and

goes like the warbling of music."—Boson.

8.0.

## ORCHESTRA.

Overture, "The Arcadians"

Monckton and Talbot

8.20.

GEORGE PARKER (Baritone).

"The Lotus Flower" Schumann

"I Know a Bank" Martin Shaw

8.30.

DESIREE MACEWAN (Solo Piano.

forte).

"Rustle of Spring" Sinding

"May Morning" Matthay

"May Day" Matthay

8.40.

## Orchestra.

Entr'actes, "Blumengehüster" Blon

"Falling Leaf" M. Ditch

8.50.

## George Parker.

"So Sweet is She" rev. N. C. Robertson (13)

"Linden Lea" Vaughan Williams (1)

9.0.

## Desiree Macewan.

"The Dragon Fly" Paderewski

"Bird Song" Paderewski

"The Maiden with the Daubed" Bizet (15)

"Spring Song" Mendelssohn

"The Bee's Wedding" Mendelssohn

9.13.

## Orchestra.

Suite, "Language of Flowers" Caron

March, "A Bunch of Roses" Chapin

9.35.

## George Parker.

"Anacreon's Grave" Hugo Wolf

"Night" G. Gygis

9.45.

## Desiree Macewan.

Prelude in F Sharp Minor Chopin

Nocturne in F Sharp Chopin

"Walderauschen" Liszt

10.0.—NEWS and WEATHER FORECAST.

*S.B. from London.*

Sir WILLIAM H. BRAGG. *S.B. from London.*

Local News.

10.35.—THE SAVOY BANDS. *S.B. from London.*

11.30.—Close down.

Announcer: Herbert A. Carrothers.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 498.



# WIRELESS PROGRAMME—TUESDAY (June 3rd)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

## LONDON.

- 1.0.2.0.—Time Signal from Big Ben. The Wireless Trio and Mollie Menzies (Contralto).  
 4.0.5.0.—Time Signal from Greenwich. Debate: "Is a University Degree a Disadvantage to a Woman?" Organ and Orchestral Music, relayed from Shepherd's Bush Pavilion.  
 6.0.6.15.—Children's Letters.  
 6.15.4.45.—CHILDREN'S STORIES: "The Princess on the Glass Hill," Part 3, by Andrew Lang. "The Story of a Lump of Sugar."  
 6.45.6.55.—Sir GEORGE CROYDON MARKS, M.P., C.B.E.: An Appeal on Behalf of "The National Sunday School Union Convalescent Home," of which he is Treasurer.  
 7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN and WEATHER FORECAST. *S.B. to all Stations.*  
 FRENCH TALK under the auspices of L'Institut Français. *S.B. to all Stations.* Local News.  
 7.30.8.0.—Interval.

## Popular Programme.

- 8.0.—"THE GEORGIANS" CONCERT PARTY.  
 (Director, ROBERT CARR.)  
 THE WINDSOR CASTLE ROYAL HARMONISTS.  
 (Frederick Smith, Malcolm Boyle, Eaton Cooter, Lewis Samson.)  
 THE WIRELESS ORCHESTRA.  
 Overture, "Robespierre" *Liszt*  
 Selection, "The Girls of Gottingen" *Correll and Monckton*  
 8.25.—Merry Moments with "The Georgians." The Orchestra.  
 8.50.—Suite, "Ballet Russe" *Luigini*  
 Part Songs.  
 "The Hunt is Up" *Hutton (11)*  
 "D'ye Ken John Peel?" (Harmonized Air) *arr. F. C. Smith*  
 "Mulligan Musketeers" (Humorous March) *Atkinson (8)*  
 "Land o' the Leal" (Scotch Air) *arr. B. E. Hutton (11)*  
 9.30.—"The Georgians" again. The Orchestra.  
 Casino Tango *Gung'l*  
 Cardas *Monti*  
 10.0.—TIME SIGNAL FROM GREENWICH, 2ND GENERAL NEWS BULLETIN and WEATHER FORECAST. *S.B. to all Stations.*  
 Sir CECIL HARCOURT SMITH, C.V.O., LL.D., Director of The Victoria and Albert Museum, on "The Romance of History in the Victoria and Albert Museum." *S.B. to other Stations.* Local News.  
 10.30.—Popular Programme, Continued. The Orchestra.  
 March, "Gipsy Blood" *Bennet*  
 Part Songs.  
 "Home, Sweet Home" (Harmonized Air) *arr. Camber (11)*  
 "Quibbles' Cocoa" (Humorous Quartette) *Harper (2)*  
 "Absence" *Hutton (11)*  
 The Orchestra.  
 Two Fox-trots.  
 "By the Shalimar" *Kern*  
 "Moon Love" *Kern*  
 11.0.—Close down.  
 Announcer: C. H. King.

## BIRMINGHAM.

- 3.30.4.30.—Station Piano Quintette: Conducted by Frank Cantell.  
 4.30.5.0.—Agricultural Corner: O. C. Gough, B.Sc., of the Ministry of Agriculture.  
 5.0.5.30.—WOMEN'S CORNER: Stanley Finckh: Talk.  
 5.30.5.35.—Agricultural Weather Forecast.

- 5.35.6.30.—KIDDIES' CORNER.  
 6.30.6.55.—Teens' Corner: Alice Couchman (Pianist); Recital and Talk: "Schumann."  
 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*  
 FRENCH TALK. *S.B. from London.* Local News.  
 7.30.8.0.—Interval.

## Light Classics.

- 8.0.—THE STATION ORCHESTRA.  
 Overture, "Mariana" *Wallace*  
 "Gopak" *Monastorsky*  
 Suite, "Summer Days" *Cotter*  
 (a) "In a Country Lane"; (b) "At the Edge of the Lake"; (c) "At the Dance."  
 8.30.—DOROTHY HELMRICH (Soprano).  
 "Après un Réve" *Fauré*  
 "Les Berceuses" *Fauré*  
 "The Evening Prayer" *Mossorgsky*  
 "The Dreamy Steps" *Gretchen*  
 8.45.—Orchestra.  
 Selection "Mignon Lescand" *Puccini*  
 Suite, "Ballet Egyptian," No. 1 *Luigini*  
 9.15.—AERBUT PARKES will say a few words.  
 9.30.—Orchestra.  
 Serenade *Mendelssohn*  
 "The Dance of the Hours" ("La Gioconda") *Ponchielli*  
 Romance and Two Dances from "The Conqueror" *Garmann*  
 10.0.—NEWS and WEATHER FORECAST. *S.B. from London.* Local News.  
 D. STANLEY FRANCIS on "Forestry."  
 10.30.—Dorothy Helmrich.  
 "All Things That We Clasp" *Bridge*  
 "A Little Winding Road" *Shaw (5)*  
 "In the Dawn" *Dunhill*  
 "Lullaby" *Scott (4)*  
 10.45.—Orchestra.  
 Norwegian Dances Nos. 1 and 2 *Grieg*  
 March, "The Queen of Sheba" *Gounod*  
 11.0.—Close down.  
 Announcer: A. Felham.

## BOURNEMOUTH.

- 3.45.—The Orpheum Trio: H. G. Somers (Oboe), H. L. Gibson (Flute), Charles L. Leeson (Piano).  
 5.15.6.15.—KIDDIES' HOUR.  
 6.15.6.45.—Scholar's Half Hour: E. Porah on "Photography for Beginners—Equipment."  
 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.* Local News.  
 FRENCH TALK. *S.B. from London.* Local News.  
 FRANK COWPER, M.A. Oxon.: "Some of the Joys of Sailing and Cruising."  
 7.45.8.0.—Interval.

## Comic Opera Night.

- 8.0.—"LES CLOCHES DE CORNEVILLE" (Playette) (15).  
 A Comic Opera in Three Acts.  
 Germaine *GERTRUDE NEWSON* (Soprano)  
 Serpolette *MARY LINDEN* (Messa Soprano)  
 Grenacheux *GERALD KAYE* (Tenor)  
 Marquis *HERBERT SMITH* (Baritone)  
 Gaspard *ERNEST EADY* (Baritone)  
 Bailie *ARTHUR J. ENGLAND* (Bass Baritone)  
 Gobo *A. C. WOOD* (Bass Baritone)  
 THE "6PM" CHORUS.  
 THE WIRELESS ORCHESTRA.  
 Under the direction of  
 Capt. W. A. FEATHERSTONE.  
 10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*  
 Sir CECIL HARCOURT SMITH. *S.B. from London.* Local News.  
 10.30.—Orchestra.  
 "Moresque" *Cotter*  
 "Baby's Sweetheart" *Corri*  
 10.35.—IRVING LAS SHARPINGTON (Baritone).  
 Songs, selected.  
 10.45.—Orchestra.  
 "Two Hindoo Pictures" *Homer and Lotter*

- 10.50.—Douglas Sharpington.  
 11.0.—Close down.

Announcer: John H. Raymond.

## CARDIFF.

- 3.0.4.0.—The Station Trio. Ebbel M. Jones (Soprano).  
 5.0.5.45.—"SWA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artists. Talks to Women. Weather Forecast.  
 5.45.6.30.—THE HOUR OF THE "KIDDIE WINKER."  
 6.30.—1.45.—"How to Write" (III.), by an Author.  
 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.* Local News.  
 FRENCH TALK. *S.B. from London.* Local News.  
 7.30.8.0.—Interval.  
 8.0.—A Pleasant Evening. ORCHESTRA.  
 Overture to an Irish Comedy *Ansell*  
 Selection, "Folly" *Ansell (1)*  
 8.20.—WILL VAN ALLEN (Musical Tramp Comedian) and OLLY OAKLEY (The Premier Banjoist).  
 Banjo Soli:  
 Minuet *Paderewski*  
 "2LO" Fox-trot *Clifton, arr. Ollie Oakley*  
 "Husar's Rite" *Spindler, arr. Ollie Oakley*  
 Operatic Medley.  
 Banjo and Saxophone Duel.  
 Selected.  
 Monologue.  
 Banjo Duets.  
 Popular Medley.  
 8.40.—Orchestra.  
 Selection, "Lakme" *Dalibon*  
 "Three Irish Pictures" *Ansell*  
 9.0.—The Rev. HIDEHIT O. STANLEY on "Manners and Customs of Old England."  
 9.10.—THE OWEN WORTH TRIO.  
 Old English Songs (with Orchestra).  
 "Here's to the Maiden"; (2) "Drink to Me Only"; (3) "A Hunting We Will Go."  
 (ELSIE SAUNDERS AND RUSSELL OWEN.)  
 Violin Solo.  
 "Zigeunerweisen" *Sarasate*  
 (M. PLOTENJ-WORTH.)  
 Aria.  
 "Che gelida manina" ("La Bohème") *Puccini*  
 (Russell Owen.)  
 Song.  
 "As I Went a-Boating" *Blake (5)*  
 (Elsie Saunders.)  
 Violin Solo.  
 "Spanish Dance" *Sarasate*  
 (M. Plotenj-Worth.)  
 Finale.  
 "Serenade" *Mendelssohn*  
 (The Owen Worth Trio.)  
 9.40.—Orchestra.  
 Suite, "L'Enfant Prodigue" *Debussy*  
 "Hungarian Concert" *Kelsa Bala*  
 10.0.—NEWS and WEATHER FORECAST. *S.B. from London.* Local News.  
 10.15.—Mr. RICHARD TRESEDER, F.R.H.S., on "Gardening."  
 10.30.—Close down.  
 Announcer: A. H. Goddard.

## MANCHESTER.

- 2.30.3.0.—MAINLY FEMININE.  
 3.30.4.30.—MOSES BARITZ on "The Development of Opera—(1) Purcell and the Early Composers," illustrated by Gramophone Records.  
 5.40.5.45.—Farmers' Weather Forecast.  
 5.45.6.0.—Children's Letters.  
 6.0.6.30.—CHILDREN'S CORNER.  
 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.* Local News.  
 FRENCH TALK. *S.B. from London.* Local News.  
 7.30.—Popular Concert.  
 "22Y" ORCHESTRA.  
 "March of the Giants" *Finch*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 409.



# WIRELESS PROGRAMME—TUESDAY (Continued from the facing page.)

The letters S.B. printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

ture, "Morning, Noon and Night."

Waltz, "Betty" *Rubens*  
"Pas des Fleurs" *Delibes*  
"A Night in Venice" *Alfred*

JOHN HENRY has come back again.  
ARTHUR GIDDINGS (Tenor)

"Alo" *Kennedy Russell*  
"Oh No More" *Alfred*

8.45 Prof. T. H. PEAR, B.Sc., on "The Appreciation of Music by the Un-

9.0 Orchestra.  
"The Merry Widow" *Lehar*  
"Patrol" *Triebner*

Three English Dances "Roger Quilter (1)  
VICTOR SMYTH and Agn.

"The Merry Widow" *Lehar*  
"Patrol" *Triebner*

10.0 NEWS and WEATHER FORECAST  
S.B. from London.

Sir CECIL HARCOURT SMITH, S.B.  
from London.

Local News.

10.30 Orchestra.  
"The Merry Widow" *Lehar*  
"Patrol" *Triebner*

Three English Dances "Roger Quilter (1)  
VICTOR SMYTH and Agn.

11.0 Close down.

## NEWCASTLE.

3.4 Concert. Madame Alex. Thomson's Quartet.  
4.45-5.15.—WOMEN'S HALF HOUR. The

7. v. Herbert Barnes on Robert Browning  
"with Readings from his Poems"

5.5-6.0.—CHILDREN'S CORNER.  
6.6-7.0.—"Religious" Half Hour. Charles Wain

6.1-7.1.—"Religious" Half Hour. Charles Wain

7.1-8.1.—"Religious" Half Hour. Charles Wain

8.1-9.1.—"Religious" Half Hour. Charles Wain

9.1-10.1.—"Religious" Half Hour. Charles Wain

10.1-11.1.—"Religious" Half Hour. Charles Wain

11.1-12.1.—"Religious" Half Hour. Charles Wain

## Vocal and Dramatic Evening.

8.0. Mrs. ALICE THOMSON, S.B.

"Come All Ye Lads and" *Lane Wilson (1)*

"A" *Lane Wilson (1)*

J. COLQUHOUN (Baritone)

"Young Dietrich" *Henschel*

"Love Comes Clam'ring In" *Slater*

"A Hunting We Will Go" *the English (5)*

VI BEAN (Contralto).

"Fair House of Joy" *Quilter (1)*

"Old King Cole" *Collard*

"The Merry Widow" *Lehar*

"The Merry Widow" *Lehar*

"The Merry Widow" *Lehar*

"The Merry Widow" *Lehar*

"The Merry Widow" *Lehar*

"The Merry Widow" *Lehar*

"The Merry Widow" *Lehar*

10.0 NEWS and WEATHER FORECAST  
S.B. from London.

Sir CECIL HARCOURT SMITH, S.B.  
from London.

Local News.

10.30.—Mr. MENDREW MILSON, reading

10.45.—Close down.

## ABERDEEN.

3.30-4.30.—Operatic Afternoon by the W. reless

4.30-5.0.—WOMEN'S HALF HOUR. Mrs. A.

5.45-6.30.—SUNSHINE CORNER FOR

7.0.—NEWS and WEATHER FORECAST.

7.0.—NEWS and WEATHER FORECAST.

7.30-8.0.—Interval.

8.0.—Farmers' Corner: D. G. Munro, M.A.,

8.0.—Farmers' Corner: D. G. Munro, M.A.,

8.0.—Farmers' Corner: D. G. Munro, M.A.,

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8.0.—Farmers' Corner: D. G. Munro, M.A.,

10.0 NEWS and WEATHER FORECAST  
S.B. from London.

Sir CECIL HARCOURT SMITH, S.B.  
from London.

Local News.

10.30.—Mr. MENDREW MILSON, reading

10.45.—Close down.

## GLASGOW.

3.0-3.30.—Norman Austin's Musical M

3.30-4.30.—Feature Afternoon by the Wireless

4.4-5.1.—"The Merry Widow" *Lehar*

5.0-5.5.—Weather Forecast for Farmers

5.5-6.0.—NEWS and WEATHER FORECAST

6.0-6.5.—Weather Forecast for Farmers

6.5-7.0.—NEWS and WEATHER FORECAST

7.0-7.5.—Interval.

7.5-8.0.—Interval.

8.0-8.5.—Interval.

8.5-9.0.—Interval.

9.0-9.5.—Interval.

9.5-10.0.—Interval.

10.0-10.5.—Interval.

10.5-11.0.—Interval.

11.0-11.5.—Interval.

11.5-12.0.—Interval.

12.0-12.5.—Interval.

12.5-1.0.—Interval.

1.0-1.5.—Interval.

1.5-2.0.—Interval.

2.0-2.5.—Interval.

2.5-3.0.—Interval.

3.0-3.5.—Interval.

3.5-4.0.—Interval.

4.0-4.5.—Interval.

4.5-5.0.—Interval.

5.0-5.5.—Interval.

5.5-6.0.—Interval.

6.0-6.5.—Interval.

6.5-7.0.—Interval.

7.0-7.5.—Interval.

7.5-8.0.—Interval.

8.0-8.5.—Interval.

8.5-9.0.—Interval.



# WIRELESS PROGRAMME—WEDNESDAY (June 4th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

**4.0-5.0.** Time Signal from Greenwich. "Parade of the Bands affecting Women and Children, by a Party Woman. Light Music by the Wireless Orchestra. Walfred Lynn (Tenor). "The Flash" by our Forefathers, by Marguerite Fiedler.

**6.0-6.15.** CHILDREN'S STORIES: The Orchestra. Martin Shaw's Musical Talk, "Purcell and his Time."

**7.0.** TIME SIGNAL FROM BIG BEN, 1ST NATIONAL NEWS BULLETIN at 7.0. WEATHER FORECAST. S.B. to all Stations.

**ARCHIBALD HADDON** (the BBC Drama Critic). "News and Views of the Day." S.B. to all Stations. Local News.

**7.30-8.0.** Interval.

**R.A.F. Request Night.**

**THE BAND OF HIS MAJESTY'S ROYAL AIR FORCE.**

By Permission of the Air Corps. Director of Music. Flight Lieutenant AVIERS. **KEANPHELLIS** (Bass). **RONALD G. RILEY** (Bass). (Bass). Entertainer and Orchestral.

**8.0.** The Band.

March, "Robin Hood" S. B. to all Stations. Overture, "Light Cavalry" S. B. to all Stations. Selection, "Cavalleria Rusticana" S. B. to all Stations.

"S. B. to all Stations" S. B. to all Stations. "The Floral Dance" S. B. to all Stations.

**9.0.** The Band.

Ballad Egyptian. Lurgon. Two "Songs Without Words" Mendelssohn (1).

(a) "Spring Song" (b) "The Boats Wedding" S. B. to all Stations.

"A Musical Switch" S. B. to all Stations. The Band.

Melody in F. S. B. to all Stations. "In a Santa Claus Workshop" S. B. to all Stations. Selection from "Waltz" S. B. to all Stations.

**10.0.** Time Signal from Greenwich. 2ND NATIONAL NEWS BULLETIN and WEATHER FORECAST S.B. to all Stations.

**Dr. H. B. BAKER, F.R.S.,** Professor of Chemistry at the Imperial College of Science, and the Director of the British Science Guild, on "The Progress of Chemistry" S.B. to all Stations.

"The Week's Work in the Garden" by the Royal Horticultural Society S.B. to all Stations.

**10.35.** Local News.

**10.35.** The Band.

Intermezzo, "In a Monastery Garden" Ketelbey (1).

(By request) Highland Patrol, "The Woe Macdougall" H. G. Anderson.

Ronald Gourley will entertain again, and give one of his improvisations on four themes chosen from the foregoing Programme.

**11.0.** Selection, "To Night is the Night" Rubens.

**11.10.** THE SAVOY ORPHEANS and SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London.

**11.30.** Close down.

Announcer: R. F. Palmer.

**MANCHESTER.**

**2.30-3.0.** Local News.

**3.30-4.30.** Concert by Mary Curwen (Soprano), F. H. Wright (Contralto), Florence V. Tomlinson (Baritone), William Husman (Bass Baritone), M. L. Rothwell (Elocutionist), B. Maciel (Entertainer), William Kay (Pianist).

**4.30-5.4.** "Forenoon" Western Forecast.

**5.40-6.0.** "Forenoon" Western Forecast.

**6.0-6.15.** Local News.

**6.15-6.30.** Local News.

**6.0-6.30.** WOMEN'S CORNER. Edith Lomax.

"AL in a Day's Work" S. B. to all Stations.

**6.30-6.45.** Local News.

**6.45-7.0.** Local News.

**7.0.** NEWS and WEATHER FORECAST S.B. from London.

**ARCHIBALD HADDON, S.B. from London.**

**Local News.**

**7.30-8.0.** Interval.

**8.0-8.15.** Local News.

**8.15-8.30.** Local News.

**8.30-8.45.** Local News.

**8.45-9.0.** Local News.

**9.0-9.15.** Local News.

**9.15-9.30.** Local News.

**9.30-9.45.** Local News.

**9.45-10.0.** Local News.

**10.0-10.15.** Local News.

**10.15-10.30.** Local News.

**10.30-10.45.** Local News.

**10.45-11.0.** Local News.

**11.0-11.15.** Local News.

**11.15-11.30.** Local News.

**11.30-11.45.** Local News.

**11.45-12.0.** Local News.

**12.0-12.15.** Local News.

**12.15-12.30.** Local News.

**12.30-12.45.** Local News.

**12.45-1.0.** Local News.

**1.0-1.15.** Local News.

**1.15-1.30.** Local News.

**1.30-1.45.** Local News.

**1.45-2.0.** Local News.

**2.0-2.15.** Local News.

**2.15-2.30.** Local News.

**2.30-2.45.** Local News.

**2.45-3.0.** Local News.

**3.0-3.15.** Local News.

**3.15-3.30.** Local News.

**3.30-3.45.** Local News.

**3.45-4.0.** Local News.

**4.0-4.15.** Local News.

**4.15-4.30.** Local News.

**4.30-4.45.** Local News.

**4.45-5.0.** Local News.

**5.0-5.15.** Local News.

**5.15-5.30.** Local News.

**5.30-5.45.** Local News.

**5.45-6.0.** Local News.

**6.0-6.15.** Local News.

**6.15-6.30.** Local News.

**6.30-6.45.** Local News.

**6.45-7.0.** Local News.

**7.0-7.15.** Local News.

**7.15-7.30.** Local News.

**7.30-7.45.** Local News.

**7.45-8.0.** Local News.

**8.0-8.15.** Local News.

**8.15-8.30.** Local News.

**8.30-8.45.** Local News.

**8.45-9.0.** Local News.

**9.0-9.15.** Local News.

**9.15-9.30.** Local News.

**9.30-9.45.** Local News.

**9.45-10.0.** Local News.

**10.0-10.15.** Local News.

**10.15-10.30.** Local News.

**10.30-10.45.** Local News.

**10.45-11.0.** Local News.

**11.0-11.15.** Local News.

**11.15-11.30.** Local News.

**11.30-11.45.** Local News.

**11.45-12.0.** Local News.

**12.0-12.15.** Local News.

**12.15-12.30.** Local News.

**12.30-12.45.** Local News.

**12.45-1.0.** Local News.

**1.0-1.15.** Local News.

**1.15-1.30.** Local News.

**1.30-1.45.** Local News.

**1.45-2.0.** Local News.

**2.0-2.15.** Local News.

**2.15-2.30.** Local News.

**2.30-2.45.** Local News.

**2.45-3.0.** Local News.

**3.0-3.15.** Local News.

**3.15-3.30.** Local News.







A number against a musical note indicates the name of the publisher. A key list of publishers will be found on page 48.



# WIRELESS PROGRAMME—THURSDAY (Continued from the facing page.)

The letters S.B. printed in italics in these programmes signify a simultaneous broadcast from the station concerned.

## ELIZABETHAN MADRIGALS, AIRS AND DIALOGUES.

Notes by JOHN RUSSELL.

The Reading Role, "Summer is Iewman In" (circa 1540) ..... (11)  
Madrigal, "In Going to My Lonely Bed"

Song, "O Death, Rock Me Asleep" (circa 1530) ..... Anna Boleyn (3)  
(JOHN REID.)

"Lullaby, My Sweet Little Baby"

Sings, "My Lytell Pretty One" (circa 1530) ..... (1)

"Have You Seen but a White Lily Grow?" ..... (1)  
(CLARA CHAMBERS.)

8. W. VAN ALLEN, Vocal Trio.  
Interlude.

9. L. H. COFFINSON (Baritone).  
Twelve Old English Songs.

"Sally in our Alley."

"Tom Bowling."

"The Lass of Richmond Hill."

"Here's to the Maiden of Bashful Fifteen."

"The Kesp that Once  
Was in the Bull's Nigh."

"The Master of the House."

"To Me Only With True Eyes."

"Banks of Allan Water."

"Mary of Argyle."

As arranged by G. H. Cluteham.

9. "2ZY" Opera (Thorus).

Song, "Silver Swan" ..... (31)  
Madrigal, "Sweet Honey Sucking Bees" ..... (11)

"I Do When as I Do Not See Her" (1000) ..... (1)

"Awake, Sweet Love" ..... (1)

"I Prathe, Keep My  
Lips" ..... (1)  
(Clara Chambers and John Reid.)

Madrigal, "Come, Shepherd" ..... (1)

10. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

10.15. "2ZY" Opera Chorus.

Madrigal, "In Pride of May" ..... (1)  
Song, "Daphne" ..... (1)

"Whoops! Do Me No Harm" ..... (1)  
When Orpheus Walked" ..... (1)

Announcer: Victor Smythe.

## NEWCASTLE.

3.15. Concert by the Station Light.

4.15. WOMEN'S HALF HOUR.

Thorus, "District Nursing" ..... (1)

5.15. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

6.15. NEWS and WEATHER FORECAST  
S.B. from London.

Radio Society Talk, S.B. from London.

Mr. H. E. POWELL-JONES, S.B. from London.

Local News.

## An Evening of Grief.

8. THE STATION ORCHESTRA.

Conductor, WILLIAM A. CROSSE.

9. Peer Gynt, No. 1.

10.15. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

10.30. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

10.45. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

10.55. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

11.0. Close down.

Announcer: A. M. Shingie.

11.15. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

11.30. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

11.45. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

11.55. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

12.0. Close down.

Announcer: E. L. Oshams.

## ABERDEEN.

3.30-4.30. Popular Afternoon by the Wireless  
Quartette and Radio Wits (Mozart).

4.30-5.0. WOMEN'S HALF HOUR.

6.0-6.30. CHILDREN'S CORNER. Stories  
from the kiddies.

6.30-6.45. Boy Scouts' and Girl Guides' News.

6.45-7.0. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

7.0-7.15. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

7.15-7.30. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

7.30-7.45. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

7.45-8.0. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

8.0-8.15. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

8.15-8.30. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

8.30-8.45. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

8.45-9.0. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

9.0-9.15. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

9.15-9.30. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

9.30-9.45. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

9.45-10.0. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

10.0-10.15. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

10.15. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

10.30. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

10.45. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

10.55. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

11.0. Close down.

Announcer: A. M. Shingie.

## GLASGOW.

3.30-4.0. Popular Afternoon by the Wireless  
Quartette and Radio Wits (Mozart).

4.0-4.15. TOPICS FOR WOMEN. "Chat  
on First and Last James L. L. Hunter  
mon. Ass. Secy. of St. Andrew's Ambulance  
Association."

5.15-6.0. THE CHILDREN'S CORNER.

6.0-6.15. Weather Forecast for Farmers.

6.15-6.30. Boy Scouts' and Girl Guides' News.

7.0-7.15. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

7.15-7.30. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

7.30-7.45. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

7.45-8.0. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

8.0-8.15. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

8.15-8.30. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

8.30-8.45. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

8.45-9.0. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

9.0-9.15. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

9.15-9.30. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

9.30-9.45. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

9.45-10.0. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

10.0-10.15. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

10.15-10.30. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

10.30-10.45. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

10.45-11.0. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

11.0-11.15. NEWS and WEATHER FORECAST  
S.B. from London.

Local News.

**CHAPPELL  
WEBER  
BROADWOOD**  
pianos are in use at the  
various stations of the  
B.B.C.

A number against a musical item indicates the name of the publisher. A key list of publishers will be found on page 403.



# WIRELESS PROGRAMME—FRIDAY (June 6th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

## LONDON.

- 1.0-2.0—Time Signal from Big Ben. The Wireless Trio and Effie Cotton (Soprano).  
 4.0-5.0. Time Signal from Greenwich. "Rusans and Her People," by Donald A. Gooch. Malcolm Milward (Baritone). "Buttons," by Violet M. Melloy. Organ music relayed from Shepherd's Bush Pavilion.  
 6.0-8.15.—Children's Letters.  
 6.15-8.45.—CHILDREN'S STORIES. Ben Hur, by Sir H. N. Ogden. The Merry-Go-Round. "Treasure Island," Chap. 18, Part 2, by Robert Louis Stevenson. "A Trip Round the World" Kingston.  
 7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BROADCAST, and WEATHER FORECAST S.B. to all Stations.  
 G. A. ATKINSON (the B.B.C. Film Critic) Seen on the Screen. S.B. to all Stations.  
 Local News.  
 7.30-8.0. Interval.

### "Highwayman Love." (2).

#### A Romantic Light Opera

in Two Acts.

S.B. to other Stations.

Book by F. R. Bell.

Lyrics by Harold Ellis.

Music by W. R. Bullock.

Produced and Conducted by L. STANLEY.

#### THE AUGMENTED WIRELESS ORCHESTRA.

Sir Harry Lavel, of Lovel Court.

Sir Jeffrey Digby, Bart.

Sir John St. John, Bart.

Major General War.

Bergant Mustard, of the Grenadier Guards.

Obadiah Blunt, a Notary.

Doctor Flat, Organist of St. Mary's.

Caffar Jargo, the Oldest Inhabitant.

Lady Lovel, Sir Harry's Mother.

Bess Mannering, the Governess.

Peggy, a Serving Maid.

Sophy Bee's Maid and Solomon's Daughter.

An Old Apple Woman.

Isabel, a Grenadier Guard.

6.0. Act I.—Before the Terrace at Lovel Court.

#### A May Afternoon, 1720.

#### Musical Numbers:

1. Introduction and Opening Chorus (Rusans) "Fill Up the Can."

2. Ballad (Lady Lovel and Chorus) "The Legend of the Love."

3. Song (Sir Harry) "W. L. D. D. D."

4. Duet (Sir Harry and Lady Lovel) "In the Valley of the Fies."

5. Chorus (Girls) and Song (Isabel) "The Fortune Shop."

6. Entrance of Grenadiers (Solo, Sergeant, and Chorus) "With Tooting Fies."

7. Ensemble "The Governor's Bodyguard."

8. Song (Governor and Chorus) "The Governor of York."

9a. Exit of Chorus "Come, Then, Ladies."

9. Song (Sir Harry) "Highwayman Love."

10. Duet (Bess and Sir Harry) "When a Man Would Woo."

11. Song (Bess) "The Magic of May."

12. Chorus (Solo, Solomon) "Lads and Lassies, Here's Frivolity."

13. Female (Art I.) "Song (O Neil and Chorus) "The Nightingale."

14. Chorus (Bess and Sir Harry) "One Moment, Pray."

15. Act II.—Outside the "Lovel Arms."

16. Scene I.—The Same Evening.

17. Chorus (Bess and Sir Harry) "Here's a Source of Joy Ecstatical."

18. Song (Governor and Chorus) "A Military Life."

19. Song (Isabel and Chorus) "Guard, Turn Out!"

20. Song (Sir Jeffrey, Digby, and Obadiah) "The Little Witch."

21. Song (Sir Harry, with Bess, Isabel, and Chorus) "Department."

22. Quartette (Bess, Lady Lovel, Sir Harry, O'Neil) "Let Us Raise a Tunesful Measure."

23. Ensemble (Bess, O'Neil, Governor, Sergeant, and Chorus) "When the Roundshot Goes a Flying."

10.0.—TIME SIGNAL FROM GREENWICH, 2ND GENERAL NEWS BULLETIN, and WEATHER FORECAST S.B. to all Stations.

Topical Talk. S.B. to other Stations.

Local News.

10.30. Act II. Scene 2. Early Next Morning.

24. Prologue and Song (Solomon) "A Merry Marriage Bell."

25. Song (Solomon, Sergeant) "A Merry Marriage Bell."

26. Duet (Governor and Lady Lovel) "Music."

27. Melodrama.

28. Prologue of Opera "Highwayman Love."

11.0.—Close down.

Announcer: J. S. Dalglish.

## BIRMINGHAM.

1.0-4.30. Local News. S.B. to all Stations.

4.0-5.30. Women's Corner. Miss Dewar on "The Work of the Birmingham."

5.30-5.35. Agricultural Weather Forecast.

5.35-6.30.—KIDDIES' CORNER.

6.30-7.0. French Talk: "Directoire—Triumph."

7.0-7.30. NEWS and WEATHER FORECAST.

S.B. from London.

G. A. ATKINSON. S.B. from London.

Local News.

7.30-8.0. Interval.

8.0-8.30. HAYMAN LOVE. S.B. from London.

10.0.—NEWS and WEATHER FORECAST.

S.B. from London.

10.30. Capt. E. S. WHILLIER, Travel Talk.

"The Persian Gulf."

10.40. HAYMAN LOVE. (Cont.)

S.B. from London.

11.0.—Close down.

Announcer: A. Polheim.

## BOURNEMOUTH.

3.30-4.0.—Educational Talk: G. E. HODGES on "Our Mighty Empire."

4.0-4.15.—R.A.F. Electrical and Wireless School Orchestra. Musical Director, Lt. Col. S. J. Haynes.

4.15-4.45.—More Nigh on "Books of Special Interest to Women."

4.45-5.15. R.A.F. Electrical and Wireless School Orchestra.

5.15-5.45.—KID'S HOUR.

5.45-6.15.—Scholar's Half Hour. Miss N. B. Madsen, "Wild Nature in a Wood."

7.0.—NEWS and WEATHER FORECAST.

S.B. from London.

G. A. ATKINSON, S.B. from London.

Local News.

7.30-8.0.—Interval.

#### Recital of Art Songs and Music.

8.30. THE WIRELESS ORCHESTRA.

Conductor

Capt. W. A. FEATHERSTON.

"Chanson Humoresque" ... Tchaikovsky

8.35. JOHN COLLINSON. Type of Song

Romantic, "A Spirit Flower" ... L. Woodgate

Love, "A Spirit Flower" ... L. Woodgate

Local News, "The Bird Song" ... L. Woodgate

Humorous, "Five Eyes" ... L. Woodgate

Religious, "The Bird Song" ... L. Woodgate

Ironie, "The Tyrant" ... L. Woodgate

Romantic, "The Reverie" ... L. Woodgate

Humorous, "A Woeful Song" ... L. Woodgate

8.50. Orchestra

"On Hearing the First Cuckoo in Spring" ... Delius

"Summer Night on the River" ... Delius

9.0. John Collinson. Type of Song

Humorous, "Good Ale" ... Peter Warlock

Local News, "The Bird Song" ... L. Woodgate

Cradle, "A Cradle Song" ... D. Ford

Religious, "The Bird Song" ... L. Woodgate

9.10. Orchestra

"Chanson de Marin" ... Elgar

Chanson de Marin ... Elgar

9.20. John Collinson. Type of Song

Local News, "The Bird Song" ... L. Woodgate

Love, "A Spirit Flower" ... L. Woodgate

Local News, "The Bird Song" ... L. Woodgate

Religious, "A Prayer to Our Lord" ... L. Woodgate

Art, "The Mad Prince" ... C. Armstrong

9.30. Orchestra

"Chanson de Marin" ... Elgar

Chanson de Marin ... Elgar

9.40. John Collinson. Type of Song

Local News, "The Bird Song" ... L. Woodgate

Romantic, "A Spirit Flower" ... L. Woodgate

Local News, "The Bird Song" ... L. Woodgate

"The Song of the Falanque" ... L. Woodgate

8.50. Orchestra

"Salut d'Amour" ... Elgar

Chanson de Marin ... Elgar

10.0.—NEWS and WEATHER FORECAST.

S.B. from London.

10.30. Local News.

10.40. ORPHEUS' INCEP PARTY.

EDYTHE KINCH. Soprano

SYLVIA WADE. Contralto

ALICE KELLY. Tenor

THOMAS TRUCKLE. Accompanist

Quartette, "Love is Meant to Make Us One"

Contralto, "My Ship" ... Barrett (1)

Tenor, "Dolores" ... M. Phillips

Baritone, "The Bird Song" ... L. Woodgate

Soprano, "Solange's Song" ... G. Grey

Baritone, "The Wheelwright's Song" ... L. Woodgate

Quartette, "The Bird Song" ... L. Woodgate

11.0.—Close down.

Announcer: John H. Raymond.

A number against a musical item indicates the name of its publisher. A list of publishers will be found on page 467.











# WIRELESS PROGRAMME—SATURDAY (Continued from the facing page.)

The letters "B.B." printed in Italics in these programmes signify a simultaneous broadcast from the station mentioned.

## MANCHESTER.

- 2.0 MAINLY FEMININE  
 2.15. Concert by the Manchester Chamber Choir (Soprano, Tenor, Bass, Organ, Piano, Violin, Viola, Cello, Double Bass, Harp, and Percussion).  
 3.0. News and Weather Forecast.  
 3.15. Farmers' Weather Forecast.  
 4.0. The Children's Corner.  
 4.15. News and Weather Forecast.  
 4.30. The Children's Corner.  
 4.45. News and Weather Forecast.  
 5.0. The Children's Corner.  
 5.15. News and Weather Forecast.  
 5.30. The Children's Corner.  
 5.45. News and Weather Forecast.  
 6.0. The Children's Corner.  
 6.15. News and Weather Forecast.  
 6.30. The Children's Corner.  
 6.45. News and Weather Forecast.  
 7.0. The Children's Corner.  
 7.15. News and Weather Forecast.  
 7.30. The Children's Corner.  
 7.45. News and Weather Forecast.  
 8.0. The Children's Corner.  
 8.15. News and Weather Forecast.  
 8.30. The Children's Corner.  
 8.45. News and Weather Forecast.  
 9.0. The Children's Corner.  
 9.15. News and Weather Forecast.  
 9.30. The Children's Corner.  
 9.45. News and Weather Forecast.  
 10.0. The Children's Corner.  
 10.15. News and Weather Forecast.  
 10.30. The Children's Corner.  
 10.45. News and Weather Forecast.  
 11.0. The Children's Corner.  
 11.15. News and Weather Forecast.  
 11.30. The Children's Corner.  
 11.45. News and Weather Forecast.  
 12.0. The Children's Corner.

## Dance Night.

11. THE LARSEN SCHOOL DANCE BAND  
 11.15. The West and You (3).  
 11.30. The West and You (3).  
 11.45. The West and You (3).  
 12.0. The West and You (3).  
 12.15. The West and You (3).  
 12.30. The West and You (3).  
 12.45. The West and You (3).  
 1.0. The West and You (3).  
 1.15. The West and You (3).  
 1.30. The West and You (3).  
 1.45. The West and You (3).  
 2.0. The West and You (3).  
 2.15. The West and You (3).  
 2.30. The West and You (3).  
 2.45. The West and You (3).  
 3.0. The West and You (3).  
 3.15. The West and You (3).  
 3.30. The West and You (3).  
 3.45. The West and You (3).  
 4.0. The West and You (3).  
 4.15. The West and You (3).  
 4.30. The West and You (3).  
 4.45. The West and You (3).  
 5.0. The West and You (3).  
 5.15. The West and You (3).  
 5.30. The West and You (3).  
 5.45. The West and You (3).  
 6.0. The West and You (3).  
 6.15. The West and You (3).  
 6.30. The West and You (3).  
 6.45. The West and You (3).  
 7.0. The West and You (3).  
 7.15. The West and You (3).  
 7.30. The West and You (3).  
 7.45. The West and You (3).  
 8.0. The West and You (3).  
 8.15. The West and You (3).  
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 8.45. The West and You (3).  
 9.0. The West and You (3).  
 9.15. The West and You (3).  
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 9.45. The West and You (3).  
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 10.30. The West and You (3).  
 10.45. The West and You (3).  
 11.0. The West and You (3).  
 11.15. The West and You (3).  
 11.30. The West and You (3).  
 11.45. The West and You (3).  
 12.0. The West and You (3).

## THE STATION ORCHESTRA

- 1.44. Musical Tournament relayed from The Town Hall.  
 4.45. 5.15. WOMEN'S HALF HOUR. Mrs. Lina Rodenhurst on Glastonbury, with Readings.  
 5.15. 6.0. CHILDREN'S CORNER. Mrs. W. M. Rixham on "The Canadian Indians".  
 6.35. 6.55. Farmers' Corner. Mr. H. C. Pawson on "Types of Soil".  
 7.0. NEWS and WEATHER FORECAST. S.B. from London.  
 7.15. Local News.  
 7.30. Interval.

## THE MUSICAL TOURNAMENT

- 7.55. THE MUSICAL TOURNAMENT relayed from The Town Hall.  
 9.0. 9.15. Interval.  
 9.15. THE STATION ORCHESTRA. Conductor WILLIAM A. CROSSI.  
 9.20. Overture "Le Châli" (Thomas Douglas Sharpington) (Baritone).  
 9.25. Now Is My Chance (Lodgey).  
 9.30. Earl Bristol's Farewell (H.).  
 9.35. Requiem (H.).  
 9.40. Selection "The Girl in the Taxi" (G. B.).  
 9.45. Douglas Sharpington (Old English Song).  
 9.50. Over the Mountains (H.).  
 9.55. Drink to Me Old (H.).  
 10.0. The Jolly Miller (H.).  
 10.05. NEWS and WEATHER FORECAST. S.B. from London.  
 10.15. Local News.  
 10.30. Interval.  
 10.35. Mixture Song (a) Children's Dance; (b) Later (H.).  
 10.40. Dance.  
 10.45. THE SAVOY BANDS. S.B. from London.  
 10.50. Close down.  
 10.55. Announcer: W. M. Shewan.

## SCOTTISH NIGHT

- 9.30-4.30. Classical Afternoon by the Wireless Quartette and Mary Toia (Soprano).  
 4.30-5.0. WOMEN'S CORNER.  
 5.0-5.30. CHILDREN'S CORNER. Adventures of Woolly Wally Travel St.  
 5.30. NEWS and WEATHER FORECAST. S.B. from London.  
 5.45. Local News.  
 5.50. JACK C. SHARPE on "The Fascination of Bowling".  
 6.0. Interval.  
 6.05. This Week's Interesting Anniversary. "The Battle of Drumclog" - 1st June, 1648.  
 6.10. THE WIRELESS ORCHESTRA. Conducted by K. J. H. (H.).  
 6.15. DOROTHY HELMERSH (Solo).  
 6.20. "Home" (H.).  
 6.25. "O Hush Thee, My Baby" (H.).  
 6.30. Overture "Prince Charles" (arr. F.).  
 6.35. Doro by Helmarcel.  
 6.40. "Turn Ye To Me" (arr. Macfarren).  
 6.45. "O Can Ye Sew, Cousin?" (arr. L.).  
 6.50. "Annie Laurie" (arr. L.).  
 6.55. Overture "A Night in Burns" (arr. F.).  
 7.0. Dorothy Helmarcel.  
 7.05. "To Land of the Leal" (arr. L.).  
 7.10. "Wee Willie Wae" (arr. L.).  
 7.15. "O'er the Hills" (arr. L.).  
 7.20. Overture "Rhoderick H." (arr. F.).  
 7.25. NEWS and WEATHER FORECAST. S.B. from London.  
 7.30. Mr. GEORGE J. A. BROWN. S.B. from London.  
 7.45. Local News.  
 7.50. THE SAVOY BANDS. S.B. from London.  
 8.0. Close down.  
 8.05. Announcer: H. J. M. S.

## GLASGOW.

- 3.0. 4.30. Popular Afternoon by The Wireless Quartette and Jay Brown (Entertainer).  
 4.45. 5.15. TOPICS FOR WOMEN. Mixed.  
 5.30. THE CHILDREN'S CORNER. "At Home" Day for Children of all ages.  
 6.0. Weather Forecast for Farmers.  
 6.15. NEWS and WEATHER FORECAST. S.B. from London.  
 6.30. Mr. F. KAY ROBINSON. S.B. from London.  
 6.45. Interval.  
 7.0. 8.0. Interval.  
 8.0. Glasgow Radio Society Talk.  
 8.15. Magic Humour and Dance.  
 8.30. As soon as a dance has come to a close another begins and each merrily goes along.  
 8.45. THE STATION ORCHESTRA. Conducted by HERBERT A. CARRUTHERS.  
 8.50. At Dance Items are by Special Request: Fox-trot, "Too Ernest" (H.); One-step, "Bunny Goggle" (H.); Waltz, "A Kiss in the Dark" (H.); Fox-trot, "Arabian" (H.).  
 9.0. JEAN NORWELL (Solo Violin).  
 9.05. Selection from "Fantasia Appas" (H.).  
 9.10. "Romance" (H.).  
 9.15. Orchestra.  
 9.20. Fox-trot, "Felix Kept on Waking" (H.); One-step, "Mr. Gullagher and Mr. Shean" (H.); Fox-trot, "Night Time in Italy" (H.); Waltz, "Wonderful One" (H.).  
 9.30. WILL VAN ALLEN (Musical Tramp Comedian) and OLLY OAKLEY (Premier Banjoist) in a Musical and Humorous Interlude.  
 9.40. Banjo Solo: (a) "Minuet" (Poderevski); (b) "2LO" Fox-trot (Clayton); (c) "H. H. H." (Spindler).  
 9.45. Banjo Solo. Operatic Melody.  
 9.50. Banjo and Saxophone Duet, Selected Monologues.  
 9.55. Banjo Duet, Popular Melody.  
 10.0. Jean Norwell.  
 10.05. Nocturne in E Flat (Chopin-Saravate).  
 10.10. Variations on a Theme by Corelli.  
 10.15. Tartini Recital.  
 10.20. Orchestra.  
 10.25. Fox-trot, "Last Night on the Park" (H.); One-step, "Who Threw Water on the Turn Cats Back?" (H.); Waltz, "If I Can't Get the Sweetest I Will" (H.).  
 10.30. Fox-trot, "Down on the Farm" (H.).  
 10.35. NEWS and WEATHER FORECAST. S.B. from London.  
 10.45. Local News.  
 10.50. Jean Norwell.  
 10.55. Selection from "Fantasia Appas" (H.).  
 11.0. "Drink to Me Old" (arr. Roger Quilley).  
 11.05. "Ma Blanche" (H.).  
 11.10. THE SAVOY BANDS. S.B. from London.  
 11.15. Close down.  
 11.20. Announcer: Herbert A. Carruthers.  
 11.25. A number against a musical item indicates the nature of its publisher. A list of publishers will be found on page 409.

To ensure getting "The Radio Times" regularly, ask your newsagent to deliver your copy every Friday.





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1924

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# Music in the Week's Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

DELIUS' "CLICKOO" and "SUMMER NIGHT."

THE charming little tone poems, *On Hearing the First Cuckoo in Spring*, and *Summer Night on the River* are scored for a small orchestra—2 Flutes (only one of them used in the *Cuckoo* though), Oboe, 2 Clarinets, 2 Horns and Strings.

*On Hearing the First Cuckoo in Spring* is in two tunes. After a mere three-measure introduction, the FIRST TUNE quite short, begins, it has a rocking motion perhaps suggested by the rhythm of a cuckoo's cry and is given to STRINGS with in one place, little of melody in Clarinet and Oboe woven in.

A little later the SECOND TUNE starts. It is a Norwegian folk song "In Oh Va" and it runs on continuously from the previous tune but its opening can quite easily be noticed from its first time in the piece, doubling the first phrase of the tune an octave higher. The entry of the Oboe and Clarinet in the same measure is also noticeable.

There are several vague suggestions of a cuckoo in the piece, but at one point just described, a very marked "Cuckoo" in the score, it is allotted to the First Clarinet.

This continues for some time, and then the ends with a repetition of the FIRST TUNE very softly played, and at last fading into the distance.

*On Summer Night on the River*

This is a much less simple score than the first piece described.

The notion of a boat is subtly suggested

features are: (1) Strings muted from the beginning, and, (2) sliding phrases moving by tiny steps, i.e. (for those who understand the term) moving "chromatically."

Note how, after a fairly long introduction, the MAIN TUNE of the piece enters as a CELLO SOLO, once entered, it persists, being heard in one instrument or another almost everywhere in the end.

These two little poems of Delius will be given from the Bournemouth Station on Friday, 6th June.

## MOZART'S G MINOR SYMPHONY

Mozart is represented in the orchestral programmes of to-day chiefly by three of his forty-one symphonies, those in E Flat, G Minor and C (the last often called the "Jupiter").

All three were written within a period of six weeks—25th June to 10th August, 1788.

The one now under description, the G Minor, was composed in ten days, yet it is usually regarded as its composer's finest and most original orchestral work.

No Trumpets or Kettledrums are used in this Symphony, it is scored for 1 Flute, 2 Oboes, 2 Clarinets, 2 Bassoons, 2 Horns and Strings. The orchestration is charming.

There are four Movements.

I

The first movement begins at once with the restless FIRST MAIN TUNE given at first to STRINGS and then continued with Woodwind instruments added.

After a big climax, there comes a brief rest, and the SECOND MAIN TUNE begins. It is easy to recognise. As a contrast to the First Main Tune, it is restful in character and, as

the First was what we call "diatonic" (i.e. its notes mainly according to the key), the Second is "chromatic," sliding down in many places by the smallest possible intervals (i.e., by semitones).

Listeners with quick ears may note how this short (eight bars) tune is taken in little snippets by STRINGS and Wood Wind alternately, and then immediately repeated with the STRINGS snippets now given to Wind, and vice versa.

The listener having now made acquaintance with the chief Tunes is in a position to follow the Movement. He will find that these Tunes, having been given out as described (and, if the Conductor so decides, the whole Section in which they first appear repeated), are then discussed or "developed," as it is called, and finally repeated or "Recapitulated."

II

*Allegro Scherzando*. This is the Slow Movement of the Symphony. We now pass into a major key, and the mood becomes cheerful.

At the opening, and for some little time only STRINGS are heard, except for some soft Horn calls. They are given out the F.A.R.T. MAIN TUNE.

After a time there comes a passage in which a curious little rhythmic figure, a "cuckoo chirp," as we may call it, prevails for some time various instruments, in turn, playing about with it.

This passage works up to a loud climax, with all the instruments engaged, and then ceases. Now comes in, softly, and at first in FIRST VIOLINS, SECOND VIOLINS and VIOLAS only (all other instruments silent), the SECOND MAIN TUNE, and a very beautiful one it is.

This is the material of the Movement.

I

This is a very happy "MINUET AND TRIO"; in other words, two Minuets arranged in a Trio. 2nd, 1st (The word Trio, as you know, has now no real significance.)

The 1st MINUET is scored for Full ORCHESTRA throughout. It has a rhythmic peculiarity which gives it much of its individuality—its phrases run mostly in three bars.

The 2nd MINUET is very much more gently scored. At first only STRINGS are heard, then Oboe is added, and then FLUTE (Clarinet is silent throughout). Later can be heard the CELLO with a little upward phrase answered by FLUTE, Oboe and Bassoon with a downward one, and after this Horns and STRINGS alone, and, still later, Horns and Wood Wind (Flutes, Oboes, Bassoons) without Strings.

II

*Very Quick*. This begins with a bristling FIRST TUNE, carried on at some little length. Then comes a sort of semi-colon cadence. Full ORCHESTRA, and you feel that so or long now is about to begin. This proves to be the SECOND TUNE, very much contrasted with the First, inasmuch as it is in slower notes, is gentle in feeling, and is scored for VIOLINS and VIOLAS only. As soon as these instruments have ended it which does not take long, for it is only brief, the following pleasant combination takes it over, and repeats it, with a few subtle little changes—CLARINET, immediately joined by BASSOON, and then by CELLOS and DOUBLE BASSES, and after a moment by the other instruments. Out of this material the Movement grows in the usual way (see remarks on 1st Movement).

(Mozart's G Minor Symphony is to be given from the BIRMINGHAM Station on Sunday, June 1st.)

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LAWN

TENNIS

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BY THE BEA-MISH WAY.

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# Lightning and Your Aerial.

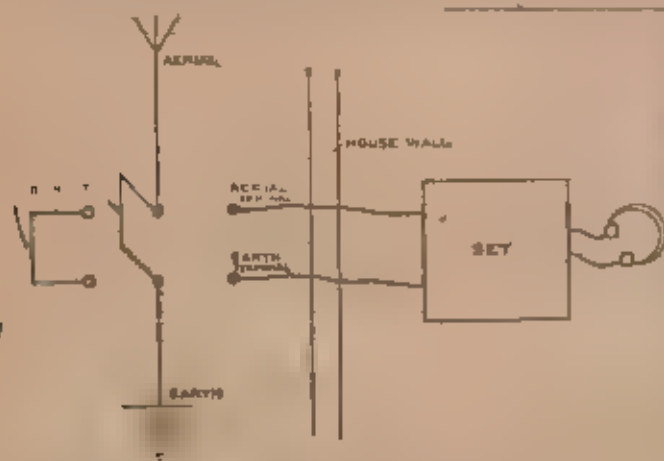
By P. P. Eckersley.

IN a recent technical talk I took the subject of lightning and how to minimize its effects upon your wireless receiving apparatus.

It is very difficult indeed in a technical talk to indicate diagrams of connections so adequately as to show how precautions may be taken to overcome potential dangers. First and foremost, however, it must be realized that no precaution in this world is going to be absolutely perfect, and if lightning is going to strike the aerial, it is going to strike it willy nilly, just in the same way that even houses and chimneys with lightning-conductors on them have been known to be struck.

The only point of this article is to indicate how to arrange so that you are running the minimum risk. If you take the precautions I am going to indicate, the chances are literally millions to one against any danger arising.

The first and foremost principle that must be observed is to earth your aerial, and to so arrange your switch as that the aerial goes direct to earth without the set being connected to the aerial or the earth in any way whatsoever.



The best plan is to have your earthing switch out-of-doors, so that no wires of any sort connected to the aerial come into the house when you are switched to earth, and your switch, to be ideal, should be mounted on a big insulating base well away from the wall of the house, perhaps set up on porcelain insulators.

This is the ideal, and I have drawn a diagram to show how a double-throw, change-over switch should be connected. When you throw the switch to one side, the aerial is connected through one arm of the switch through a shorting bar, through the other arm of the switch, and down to earth. When the switch is thrown into the working position, however, the aerial passes through one arm of the switch to the aerial terminal of the set, through the set, back through the other arm of the switch, and so to earth. It is all very simple.

## A Big Drawback.

This arrangement has a psychological drawback, and one which really must be recognized, taking human nature as it is. The switch is outside and it does not, so to speak, hit the eye. Furthermore, if at the end of a perfectly calm evening, when a storm seems a most unlikely thing, you are snooking in your armchair, you will be very reluctant indeed to go outside and change over even so simple a thing as a switch. Should the switch, however, be inside the room just by your set, it would be a quite simple matter to change it over when switching off at the end of a programme.

So far, I have not talked about lightning arresters. I think that they do constitute the

best method of protecting your house automatically. The lightning arrester is simply a spark gap, as it were, connected across the aerial and earth terminals of your set, which offers an almost total resistance to the aerial energies you receive from broadcasting, but which, on a sudden, impulsive jerk from a lightning flash, coheres and shorts your aerial to earth, but leaves the set in parallel. It is a solution for the lazy man who refuses even to change over a switch, and who doubtless has a long bell push beside his chair to switch on and off his filaments without getting up from his comfortable seat.

## Need of a Good Earth.

Of course, it is essential to have a good earth, especially if you have a crystal set. Some valve sets work better without an earth because they tend to react more easily, but I do not like the arrangement, it is not right, and they are inclined to be frightfully unstable. At any rate, from the point of view of lightning, the earth must be good.

There are many people who tell me that they flatly disagree with my generalizations because their aerial works with such and such an arrangement which I do not recommend. This I do not consider because there are bound to be one or two freaks in applying wireless to houses, and I can only talk in generalities. A good earth, I consider, may be formed from the cold water system or from metal plates deeply buried in the earth. (N.B.—A piece of wire which is stuck into the earth about six inches does not constitute a good earth, there should be a large plate attached to the wire.)

Many ask me if they can earth to the gas mains. I should say it was inadvisable in the majority of cases, although I do know of people who get excellent results from it.

The reason I do not like a gas main for an earth is that the joints in gas pipes are usually made with red lead, which is not a good conductor, and, secondly, as a pure wireless earth the gas pipe cannot be so good as the water-pipe.

## When You Should Switch Off.

Lastly, one comes to the question when to earth the aerial; when, in fact, is it dangerous to go on working the set, and when should it be switched off?

I said in my technical talk that if dry, crackling sounds were heard continuously, and if on the horizon black clouds were noticed and if the Weather Forecast had been saying thunder, then it is advisable to earth the aerial. The dry, crackling sounds, called X's, are a sign of thunder.

With a very sensitive set you can hear thunderstorms which are raging in Central Africa. With a set designed to listen to broadcast, a station some twenty or thirty miles away, which is the average set, you should not hear X's unless there is thunder fairly locally.

In any case, do not get into a panic. There is no necessity to take your aerial down for all the summer as some people are suggesting. If you take the simple precautions that I have indicated, you need have no fear that there will be any danger to life or property.

# Summer-Time Listening!

## Programmes to Suit the Season.

IS broadcasting more a winter-time amusement than a summer one?

Assuming for a moment that people are going to listen less in summer time, what ought we to do about it?

Ought we to say, "Well, here's the summer come at last, shorten up the hours of transmission, close down all stations for a fortnight—send the staff on holiday, recuperate before the big autumn push"? Or ought we to say:

People must not be encouraged to give up the habit of listening. If there are rival attractions, broadcasting must be equal to them. Let there be special summer features, let us prove that we are equal to the occasion."

Now being unable positively to answer the question in the first paragraph of this article, and having two alternatives to the second question, we choose the latter alternative.

The underlying principle is that nothing we have ever done is worthy of repetition—in fact, that day by day in every way we have got to get better and better.

## Music Is Music

This is all very well, but how exactly are we to meet the special needs of summer time?

After all, music is music; it does not change like women's fashions in spring and autumn.

Here, then, we are in a bit of a quandary. Let us have music (say some Schubert) for a loud speaker on the tennis courts. But how many people have loud speakers, and how many people put them on their tennis courts?

There are people to whom broadcasting is of real value and benefit inasmuch as it puts them in touch with some of the good things in life. For them winter and summer make but little difference in the daily round. But since it is light later, we may argue legitimately that people stay out in the daylight longer and go to bed later. The hours of transmission should be later? We agree. This change starts this week and will continue till the end of September.

## Giving the Giants a Rest.

We have started an afternoon concert of two hours' duration (4 till 6) on both Wednesday and Saturday afternoons, and a full hour's concert every other afternoon of the week. These afternoon concerts are to be light in character. Doubtless, we hope, to punts and penics.

The evening concerts, too, will be lighter in character. The Wagner and Mahler, the Handel and Schumann will not be heard so much. Instead, we will welcome those regulars of our lighter moments, Puccini, Mozart, Sullivan, German, Fletcher, and a hundred others whose melodies will, we hope, put the listener into that mood of ease and sentiment so suitable to the upper reaches of the baritone.

## Picking-up Wembley.

Then, of course, there is Wembley. Apart from special transmissions in the evenings, there will be a regular half hour of Wembley twice a week from 9.30 to 10 p.m. on Tuesdays and Saturdays.

We hope to transmit not only the bands and orchestras in the various pavilions, but also the more human and interesting sounds of the exhibition grounds. The Engineers threaten to perfect a portable transmitter which can be wheeled about like a perambulator, and with this we hope to pick up all the bustle and jollity of the Wembley amusement park.

To make this more real, we are going to have our own showman to accompany the transmitter. He is going to describe the scene, deliver a running comment on everything you hear, and help you to visualize it all.

C. A. LEWIS.



## Can You Talk to the Song Birds?

A Talk from London by E. Le Breton Martin.

OF all the thousands of nature-lovers who go for country rambles in these the most beautiful weeks of the year, how many are fully alive to the increase of pleasure that is the result of the price of a quickened imagination and a speeding-up of observation powers?

or now is the time to listen to the singing birds, those of our feathered songsters who are with us all the year, and those of our guests, the migrants, who have wintered in warm climates thousands of miles away from our little island and who, year after year with almost infallible regularity, return to their favourite nesting places in our woods and fields and gardens.

Yet how many people can distinguish one F of a voice from another?

### Open-Air Concert Halls

Bird language is a most fascinating study, and once you begin to take it up, you will be astonished at the variety of melody in Birdland. It is, of course, impossible to convey phonetically the liquid notes that make our woodlands such wonderful open-air concert halls at this time of year. Yet, if you have the willing ear, you will soon be able to tell the different birds by the range and voices. To "translate" the new language for yourselves, to describe the habits of many songsters heretofore unknown, is the aim of our series.

"Suppose you hear a free-top bird that seems to say, 'Chip cherry, chip cherry, chip cherry. Pretty sweet, pretty sweet. In the sweet! In the sweet! Up, keep it up! Kiss, kiss, kiss, kiss.' You will soon learn what the Thrush says."

The blackbird, on the other hand, doesn't talk. He tutes easily and undisturbedly, is a whistler rather than a singer, though disturb him in the wood, or in the copse, and he will fly through the undergrowth "Check-check-check-check-check" lustily.

## Almost Human

Most people know the yellow-hammer's song: "A little bit of bread and no cheese." Every country road in spring and summer is enriched by his plaintive request. It is not such a matter of common knowledge that his refrain, the humming, says "A little bit of bread and—" without making the request for the cheese. Listen for the bunting the next time you are out for a walk. When you have heard him you will be able to tell the difference between him and the more gaily-colored yellow-hammer, who is often nearly as bright as he.

"Spink, spink, spink, spink," is a common country cry. The chaffinch calls thus. He also has a melodious, though not unpleasant, little song, which always sounds to me as though he were saying: "I'd like a great big glass of sauer-beer."

## Videos You Cannot Miss

The Ox-eye, or Great Tit is another common bird of woodland and garden. In spring you will hear his bold "See-saw, see-saw, see-saw"—singing, though

The wren has an amazingly big voice for so tiny a bird. If you hear a sudden burst of insect-like song from the middle of a bush or the bottom of a hedge, you may be sure it is a wren.

The green woodpecker is another bird with an unmistakable voice. Country folk call him the vaffie because

of his laugh as cry, best described phonetically by gu-gu-glu-gluck." In Buckinghamshire the country people call him the wet-oiler, because, so they say, he always cries before rain.

The song of the skylark is one that has inspired poets innumerable, and it is, indeed, wonderful how a bird that mounts up and up towards the heavens until it becomes lost to the naked eye can continue to pour out its song and still keep breath enough for its arduous flight!

Bluefishes are shy huns, frequenting wooded spots where trees abound. You may sometimes hear a short, sweet, plaintive pipe, in a thick hedge or plantation, a most arresting sound when heard. You will also find it much easier to hear than to see a wild bluefish.

### Chiff-chaff and Willow Wren

Of the migrants who visit us in summer, most people know the chaff-chaff, with his "chiff-chiff chaff chaff, chaff, chaff." He is an inconspicuous little fellow in appearance, as is another migrant, the willow wren, whose song is sweet and fast, and strangely regular, conveyed best by the words "twee-dee-twee-dee-twee-dee-twee-dee-twee-dee," with changing inflections. Words and theorems seemed to chaff-chaff and willow wren in the nest all season.

On a warm summer day one of the most soothing sounds of the countryside is the wood-pigeon's coo. If you hear a bird that says "Take two cows, Taffy, take two cows," you will know at once that you are listening to a

## ENGLAND SPEAKS.

By ALFRED NOYES.

[Exclusive to "The Radio Times"]

I AM England, who first gave  
Freedom and Justice to the slave ;  
England, whose voice and triumphing song  
Crowned with law your liberty,  
And taught my free-born sons to heed  
What I taught kings at Runnymede.

I am England, who first broke  
Tyrants with my thunder-stroke,  
Who broke an empire round Cape Wrath  
And straw'd its wrecks before my path ;  
Shattered the haughty fleets of Spain,  
And, when my tyrants rose again,  
Burst every link of every chain,  
Flung my may-flower to the breeze  
And staid to the Atlantics.

Head-winds call to royal soils !  
Rise, then Scotland, Ireland, Wales,  
Plunge thro' the storm with steadfast helms,  
And find for Freedom mightier realms.  
Bring nations, once again, to birth,  
At the undiscovered ends of earth ;  
Cities and nations of free men  
To speak with thy own speech again.

For, since it is my hand that kingly  
To Freedom all your conquering wings,  
The sea that guards and guards my walls  
Shall thunder in your council-halls  
And when each English lane and common  
Grows white with stars of hawthorn bloom,  
You shall lift up your heads and say,  
The sea-wind brings the scent of May  
Across the seven wide seas to-day.

Across those boundless leagues of foam  
It shall still draw your memories home,  
And you shall hear the sea-wind sing  
This Isle of Freedom, and her Spring.

[The Tale will appear exclusively in "The Radio Times" next week.]

wood pigeon. If you hear a pleasant murmurous "oo, oo," it will be the turtle-dove, which is a migrant.

You have only to hear the night hawk once to be able always to recall the wonderful song of the King of Warblers. He nearly always begins with a "jug-jug, up-jug." Then he will give a few more melodious notes and so develop into his wonderful cadence, which begins very low down on his register, rising to a wonderful swell of music, to finish up again with the "jug-jug, up-jug" that is one of his chief characteristics.

Many people seem to be under the impression that the nightingale only sings at night-time. It is then, of course, that he is at his loveliest, but if you know his haunts, you may hear him sing all through the day during May and June.

### Ten Hoof's of the Owl

Now, although the owl cannot be classed exactly as a songbird, mention may be made of him here for the simple reason that many people seem to believe that there is just one species of owl, and that they all say the same thing. "Tu-whit, tu-who."

There are at least eleven varieties of owl that have been known to visit this country, though there are only three sorts which are really common—the Little Owl, the Brown Owl and the White Owl. The Little Owl does not, as do the other two, confine himself to the nighttime for his hunting, and if you happen to

be going through a wood and hear over your head a sound like a large cat mewing, you can be pretty sure you are listening to a little Owl.

The Brown or Tawny Owl is a lover of woods and forests. He says "Hoo-hoo-hoo-hoo," as well as occasionally uttering a harsh scream. The White or Barn Owl builds in church towers, old buildings and barns. He hunts very rare - - - - - a bird's prey out for self.

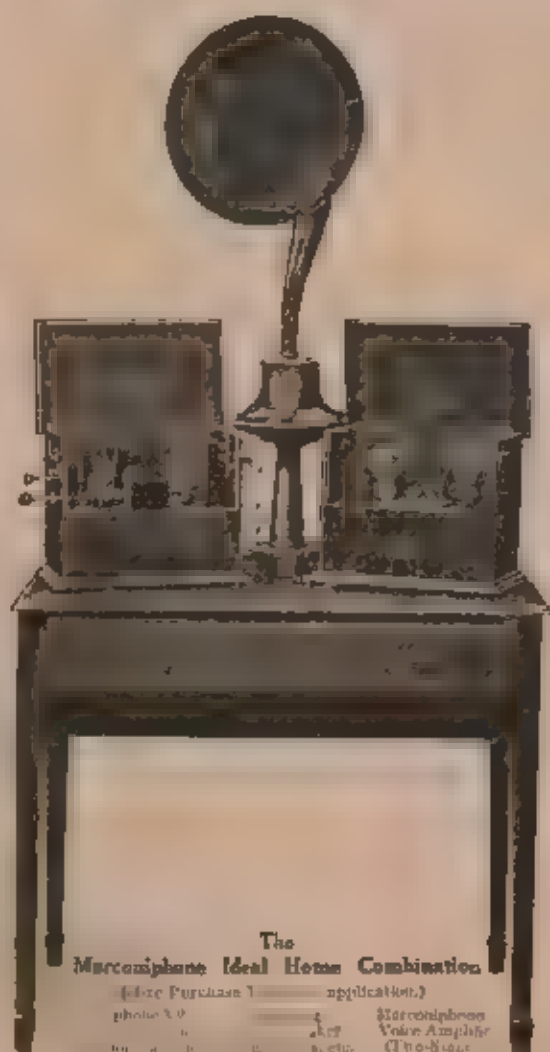
**Mouse-Like Cries.**

Another example—there are five varieties of the Titmouse which are common in this country, the Great Tit, the Blue Tit, the Oak Tit, the Marsh Tit and the Long-tailed Tit. Each of these little birds has a distinctive note. The Great Tit we have already had occasion to mention. The Coal Tit says "Chee-chee-chee." The Blue Tit says "Tee, tee, tarr," the Marsh Tit says "Witsee, witsee," the Long Tail says "Zit, zit." In other words, the whole family utters notes which all have something in common, and which are, nevertheless, quite distinctive, so that it is perfectly possible to train the ear instantly to differentiate between all these mouse-like cries.

If, then, the next time you go out for a walk you keep your ears open, you may be able to identify the voices of a few of the birds I have mentioned. If you do, it will probably incite you to take up the study more carefully, and you will find that by thus retaining your faculties to enjoy the song of the birds and pick out their various notes, you will not only have added a great pleasure to your walks abroad, but will be encouraged still further to study the fascinating world of Birdland.



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# THE CHILDREN'S CORNER.

CONDUCTED BY  
UNCLE CARACTACUS

## Mr. and Mrs. Tom Tit at Home.

**H**ELLO, Children! I suppose that you are all very fond of birds, and many of you keep them. I always think myself that wild birds are more interesting than those kept in cages. Do you agree? Here is a talk about some wild birds by M. Carverne Wiens that I am sure you will like to read.

I am very proud Mr. and Mrs. Tom Tit encouraged me to take a house quite near my windows this spring.

As a matter of fact, I put the house there for them and made up my mind that they should take it, not that that made any difference to their plans, for they took such a long time to decide on it. For weeks they popped in and out of its little round door, and sometimes they would stop inside a long time, and at other times they would only just peep in and then fly off again.

### Making the New House.

Mrs. Tit was evidently most particular, because on several occasions she came out with something in her beak, looking rather cross, and saying all sorts of things. I am afraid it was not quite clean and tidy enough for her. However, after keeping me in this state of anxiety for some time, I noticed one morning that they had made up their very particular minds at last, and Mrs. Tit, instead of carrying something out of the nesting-box, was now taking something into it. Soon she was to be seen rushing in and out of that little front door as if she had a train to catch.

I wonder how many soft feathers she carried

in during the day to make the new house all soft and warm inside. Besides feathers, moss and wool. Mrs. Tit showed a special liking for the end of a rope that secured her cottage to the apple tree. She found this very useful and, standing on a twig, or on her own roof, she used to pull at it until her beak was bristling with fibres and she had turned the rope-ends into loose bushy tails. She really looked as if she had a large moustache when she flew in with her beak full of rope.

She worked hard for days and days; but Mr. Tom Tit was lazy, and though he flew to and fro and gave her lots of good advice, and went in to see if she was getting the house nice and tidy, he did not help her one little bit.

### Very Bad Manners.

One day I lifted up the roof of Tom Tit's cottage and looked inside. They don't much like you to take their roof off, but I was curious. And what do you think I saw? Thirteen tiny white eggs, all arranged neatly in a circle.

Mrs. Tit came along before I could get away and hide, and she saw me looking in. And she flew to tell Mr. Tit, though she had her mouth full of feathers. And they both came as near as they dared and said a great many things. Perhaps it was well that I did not understand bird language. And she still had her mouth full of feathers all the time she was talking, which was bad manners. They made a great deal of fuss. You see, they like to be quite private in their own house.

So I did not go again, but I peeped from the window, through a chink in the curtain, and

every day for about ten days I saw Mr. Tit being terribly busy. At last he was doing some work. For Mrs. Tit was sitting on the thirteen eggs and keeping them very warm and her devoted husband had to bring her food all day.

On the tenth day when I passed Tom Tit's cage, I heard a lot of little squeaks and squeals and this time I could not resist looking inside. And there I saw ten yellow beaks all wide open asking for breakfast.

Every day they grew bigger and bigger and got greedier and greedier, and poor Mr. and Mrs. Tit had hard work to feed so many babies.

And when they were old enough to fly, they crawled out one after another and flew into the trees round about, little round fluffy balls of green and yellow. You see, they did not have to learn to fly, like some birds: they knew how.

### Frowning Cats and Nasty Humans.

Poor Mr. and Mrs. Tit were nearly distracted, following each one in turn; but as they all flew in different directions, they soon gave it up as a bad job, and called to their babies to keep near them, because there were so many things in this new world, and they were not all as nice as little fat grubs and warm sunbeams.

There were plenty of things that were quite unnecessary in a world of baby tits, such as stealthy, prowling cats and large, noisy humans, and even certain birds who were harmful to them. All these the fluffy yellow balls had to learn about and beware of. So you cannot wonder that Mr. and Mrs. Tom Tit were so fostered with nervousness the first morning their babies took to flight, can you?

## Sabo in the Moonlight.

By E. W. Lewis



**S**ABO was a small, round, white creature with large eyes and a small mouth. He sat up. It was dark. The voices seemed to come from the hearth where the embers of the fire were still burning. It was a chorus. Sabo

listened with both ears; and this is what he heard—

"Come on, you fellows!  
Come on, you fellows!  
Dance round the Bellows,  
For Be-lows makes us burn."

Just at that moment a broad beam of moonlight came through the window, and fell upon the Persian rug in front of the fire; and Sabo saw a strange sight.

In the middle of the ring stood the Bellows on one leg, with his ears cocked and his mouth open; and all round about him in a circle stood the logs which had not been burned during the day, but would surely be burned in the morning. They had left their basket by the fire, and were dancing on the hearth.

They were a mixed lot, of all shapes and sizes, Beech and Elm and Oak and Sycamore, and while they sang the chorus they danced round the Bellows in a ring. Then they stood still, while each sang his own verse in turn; and after each verse, they danced round and sang the chorus again.

"Come on, you fellows,  
Dance round the Bellows,  
For Be-lows makes us burn."

The Beech-log sang the first verse, in a deep bass voice; and this is what he sang:  
Upon my branches high  
There nests the gentle dove,  
I spill upon the ground  
The nuts that squirrels love.

Oh the Beech and the Oak and the pretty Rowan-tree  
All grow upon a hill, and are fair to see  
Then the Sycamore cleared his throat and sang with a merry swing:—  
So many trees have branches that  
And have leaves that prick  
And the Yew will make you  
I'm the Sycamore.

Then the Oak, in a round voice and with a rollicking manner, jumping his chest up and down as he sang, and ending with a long loud note:  
Oh! the Oak, the Oak!  
Is a jolly old bloke!  
A jolly old bloke is he!  
He lives a nifty snap,  
Far longer than a man  
Unless that man Methusalem should be  
And the Elm sang his verse to the tune of Three Blind Mice; the first two lines very deep and solemn, and the next three lines quick and lively, ending as solemn as he began, with his voice right down in his boots.

"Dear old Elm,  
Dear old Elm,  
You grow so grave by the long road side,  
Your head is high and your branches wide,  
And you've usually got a hollow inside,  
Dear old Elm!"

They all laughed when he had finished, and the Bellows said: "Dull old Elm! I should say! It takes ten times more of my breath to blow you than all the rest put together!"

"Don't mention it," said the Elm-log; and they all joined hands and danced the chorus:—

"Come on, you fellows,  
Dance round the Bellows,  
For Be-lows makes us burn!"  
They were getting a little tired now, but the Fir-log did not mean to be left out. Besides his verse had a joke in it—

"Pine and needles, needles and pins,  
I shed in showers profuse, O.  
Summer or winter it makes no  
For a gale I do not care a jot  
Other trees are a raggle-taggle lot,  
But the Fir is always spruce, O!"

The dance was just about to break off when, down from the top of one of the pictures hanging on the wall, a spring of Holly which had been left over from the Christmas decorations tumbled and ran across the floor and joined in the circle. She piped her little song in a clear voice:

Holly, Holly, where do you grow?  
I grow in the wood all deep in snow.  
Holly, Holly, why are you green?  
So that I may be more easily seen.  
Hollytree, Hollytree, your berries are red!  
And why not? and why not? the Hollytree said!

And then the moon went out. All was darkness again. Sabo could hear the sound of shuffling feet as the logs made their way back to their basket, still humming the time:—

"Come on, you fellows,  
Dance round the Bellows,  
For Be-lows makes us burn!"  
Then all was silent. Sabo lay awake. He tried to remember some of the verses. But all he could remember was

"Dear old Elm,  
Dear old Elm,  
You've usually got a hollow inside,  
Dear old Elm!"

And as he said this over and over in his mind, he began to nod and fell asleep.  
(Another Sabo Story next week.)









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W. 54



# Edinburgh Programme.

Week Beginning Sunday, June 1st.

## SUNDAY, June 1st.

3.0-6.30. *Programme S.B. from London.*  
 6.30-10.45. **MONDAY, June 2nd**  
 1.30-4.30.—Orchestra of St. Andrew Square  
 Picture House (Musical Director, F. H.  
 Cooper Wilson)  
 5.0-6.0. EDINBURGH CHILDREN'S  
 CORNER  
 7.0-11.0. *Programme S.B. from London.*

## TUESDAY, June 3rd.

1.30-4.30. EDINBURGH CHILDREN'S  
 CORNER  
 7.0-11.0. *Programme S.B. from London.*

## WEDNESDAY, June 4th.

3.30-4.30. Orchestra of St. Andrew Square  
 Picture House  
 5.0-6.0.—EDINBURGH CHILDREN'S  
 CORNER  
 7.0-11.0. *Programme S.B. from London.*  
 1.30-4.30. *Programme S.B. from London.*  
 5.0-6.0. MORRIS (Conductor). HERSCHEL THOMSON  
 Tenor. MARION STOKES Harp  
 Zigeunerlieder, Op. 103. Brahms  
 7.0-11.0. D. MULLAR (Soprano). Solo Cello.  
 Adagio from Concerto in D. Schubert. Radin

1.30-4.30. *Programme S.B. from London.*  
 5.0-6.0. NANCY SHAW (Educationalist).  
 7.0-11.0. *Programme S.B. from London.*  
 1.30-4.30. *Programme S.B. from London.*  
 5.0-6.0. *Programme S.B. from London.*  
 7.0-11.0. *Programme S.B. from London.*

1.30-4.30. *Programme S.B. from London.*  
 5.0-6.0. *Programme S.B. from London.*  
 7.0-11.0. *Programme S.B. from London.*  
 1.30-4.30. *Programme S.B. from London.*  
 5.0-6.0. *Programme S.B. from London.*  
 7.0-11.0. *Programme S.B. from London.*

1.30-4.30. *Programme S.B. from London.*  
 5.0-6.0. *Programme S.B. from London.*  
 7.0-11.0. *Programme S.B. from London.*  
 1.30-4.30. *Programme S.B. from London.*  
 5.0-6.0. *Programme S.B. from London.*  
 7.0-11.0. *Programme S.B. from London.*

## THURSDAY, June 5th.

1.30-4.30. EDINBURGH CHILDREN'S CORNER  
 7.0-11.0. *Programme S.B. from London.*  
 1.30-4.30. *Programme S.B. from London.*  
 5.0-6.0. *Programme S.B. from London.*  
 7.0-11.0. *Programme S.B. from London.*

## FRIDAY, June 6th.

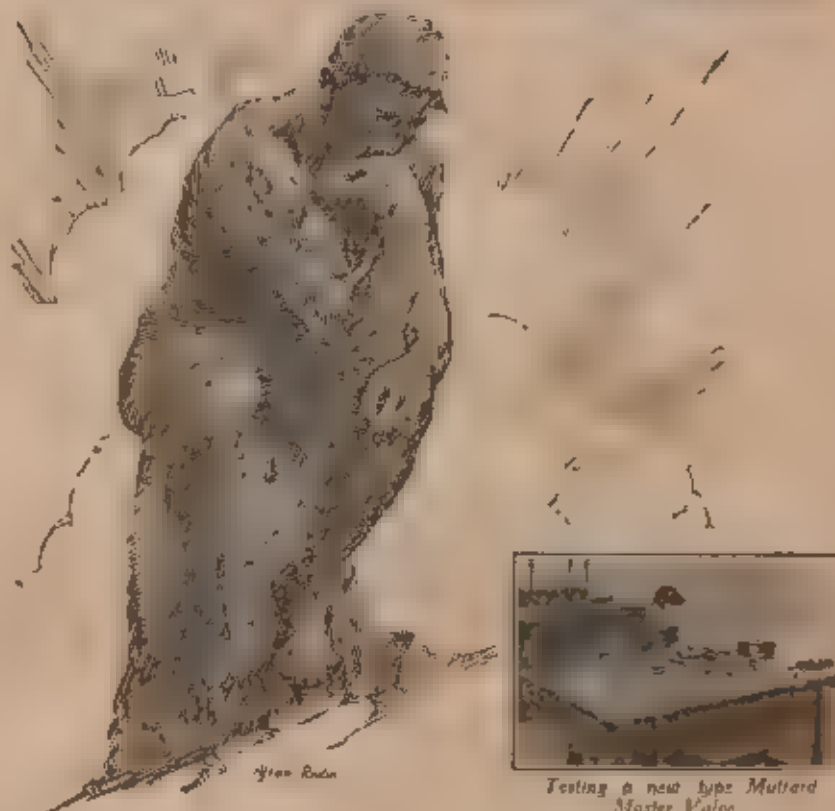
3.30-4.30.—Orchestra of St. Andrew Square  
 Picture House (Musical Director, F. H.  
 Cooper Wilson).  
 5.0-6.0. EDINBURGH CHILDREN'S CORNER.  
 7.0-11.0. *Programme S.B. from London.*

## SATURDAY, June 7th.

1.30-4.30. EDINBURGH CHILDREN'S CORNER.  
 7.0-11.0. *Programme S.B. from London.*  
 1.30-4.30. *Programme S.B. from London.*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 499.

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# Plymouth Programme.

Week beginning June 1st, 1924.

- SUNDAY, June 1st**  
 8.0-8.20. } Programme S.B. from London.  
 8.30-1.45. }  
**MONDAY, June 2nd.**  
 3.30-4.30. Savoy Picture House Orchestra  
 4.30-6.30. PLYMOUTH CHILDREN'S HOUR  
 7.0-11.30. Programme S.B. from London.  
**TUESDAY, June 3rd.**  
 3.30-4.30. Savoy Picture House Orchestra.  
 4.30-6.30. PLYMOUTH CHILDREN'S HOUR  
 7.0. NEWS and WEATHER FORECAST  
 S.B. from London  
 FRENCH TALK. S.B. from London.  
 Local News.  
 7.30. French Night.  
 THE BAND OF H.M. ROYAL MARINES (PLYMOUTH DIVISION).  
 (By permission of Col. Comm. G. H. Mullins, C.B., A.D.C., and Officer R.M.)  
 Director, Lieut. PERCY O'DONNELL.  
 No. 1. Prelude in B-flat  
 (a) Prelude; (b) Menuetto; (c) Adagio  
 (d) Marche; (e) Fugue  
 ARTHUR MARLIN (Tenor).  
 Romance from "Mignon" *Andreas Thomas*  
 ALICE LAKIN (Soprano).  
 GERALD PHILLIPS. Solo Pianoforte  
 8.0. ILMA BARNES (The Australian)  
 Scene from "A Tale of Two Cities"  
*Charles Dickens*  
 KATHLEEN DRAKE (Soprano).  
 "Thou Charming Ford"—"I, Osavan  
 Charmant" ("La Perle du Brésil")  
 VICTOR MADDOCK (Baritone).  
 "She Alone Charmeth My Senses"  
 8.10. The Band.  
 In the "Mars" *Donald Phillips*  
 In the "Mars" *Donald Phillips*  
 Alice Lakin  
 Arioso from "La Mort de Jeanne d'Arc"  
*Delavigne-Brenberg*  
 (Band Accompaniment.)  
 Arthur Marlin  
 "All Hail, Thou Dwelling Pure and Lowly"  
 (Soprano)  
 Ilma Barnes.  
 "Greater Love"—Anon.  
 Kathleen Drake.  
 "L'Élé" *Chamurilla (15)*  
 "Gentle Bird of the Morning" ("Moulin")  
 (Soprano, 1)  
 Gerald Phillips  
 "La Elle aux cheveux de lin" *Debussy*  
 Victor Maikack  
 "Bour Epan" *Lully, op. A. L. (1)*  
 Gerald Phillips, solo: "The French School"  
 (In Music (The French School))  
 Alice Lakin.  
 "Fleur du Valon" *Debussy*  
 1. Anon.  
 9.40. The Band.  
 "Meditation from 'Thaïs'" *Messiaen*  
 (Solo Violin—H. M. Omb, Harp—C. Ford.)  
 1. (Soprano)  
 8.0-11.30. Programme S.B. from London.  
 Local News.  
 10.30. Close down.  
**WED., June 4th.—SAT., June 7th.**  
 3.30-4.30. Savoy Picture House Orchestra  
 4.30-6.30. PLYMOUTH CHILDREN'S HOUR  
 7.0. Onward—Programme S.B. from London.



From a popular viewpoint, the life of Wagner is a story of a man who, in his early years, was almost reduced to starvation but right up to his death in 1883.

Wagner was a reformer, and for many years he ploughed a lonely furrow. In his hands the opera was changed from a disjointed affair of separate airs, duets and finales and developed into a magnificent dramatic spectacle, co-ordinated by one master mind.

Such innovations naturally created intense controversies in musical circles, and although the great composer reached the allotted span of three-score years and ten, he did not live to see a single one of his operas attain any real degree of international fame.

The Loud Speaker reception of Wagner's Operas hangs forth this peculiar point since a concerted orchestra of equal quality to obtain such majestic effects, there is a danger of the Loud Speaker being overloaded and the music being confused.

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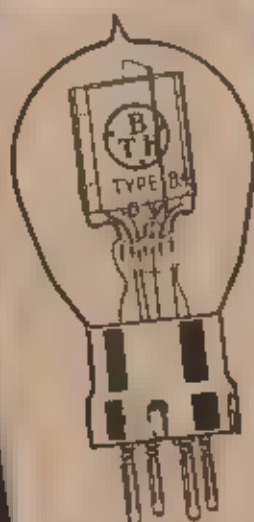


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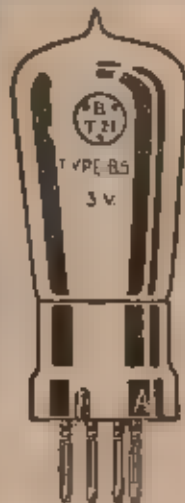
## Loud Speakers





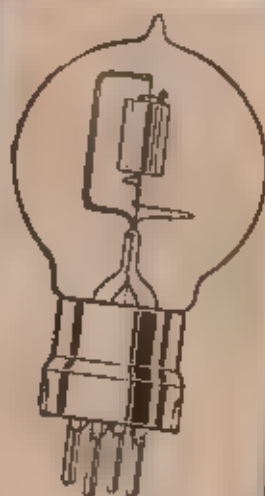
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# Le Cor.

Par Alfred de Vigny.

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**J**'ai vu le jour naître, et j'ai vu le jour mourir,  
J'ai vu le jour naître, et j'ai vu le jour mourir,  
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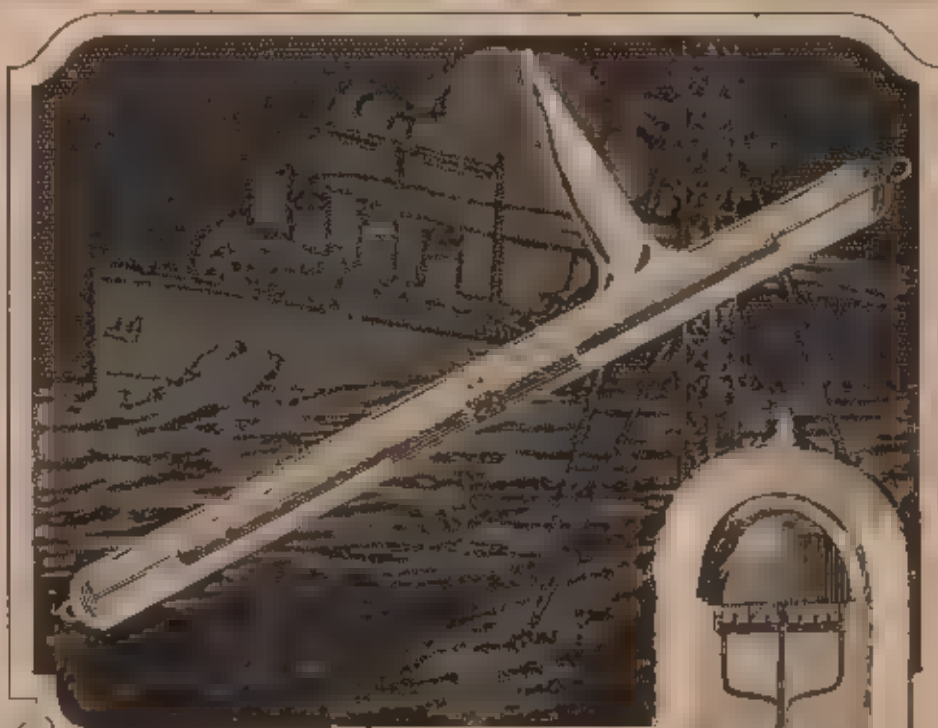
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## Yesterday the Coherer — to-day a Cossor.

It is a far cry to that memorable December's day nearly 25 years ago when the first wireless signals ever sent across the Atlantic were received on a Coherer at Signal Hill, near St. John's, in Newfoundland.

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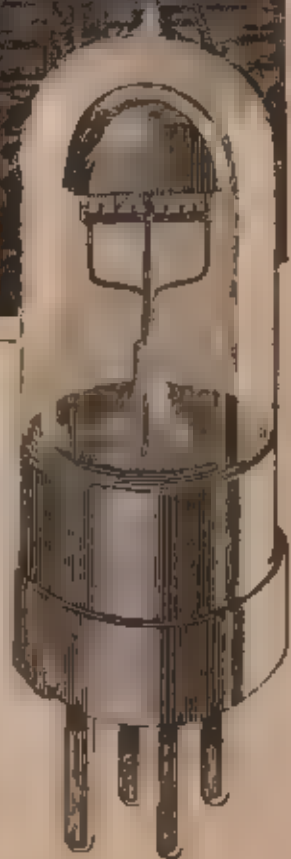
For long distances with a very thin wire, and a very small antenna, the high frequency of the waves is a great help. But the delicate apparatus of the Coherer is not the best for this purpose.

The Coherer is a very delicate apparatus, and it is very easy to put it out of adjustment. It is a very delicate apparatus, and it is very easy to put it out of adjustment. It is a very delicate apparatus, and it is very easy to put it out of adjustment.

The Coherer is a very delicate apparatus, and it is very easy to put it out of adjustment. It is a very delicate apparatus, and it is very easy to put it out of adjustment. It is a very delicate apparatus, and it is very easy to put it out of adjustment.

The Coherer is a very delicate apparatus, and it is very easy to put it out of adjustment. It is a very delicate apparatus, and it is very easy to put it out of adjustment. It is a very delicate apparatus, and it is very easy to put it out of adjustment.

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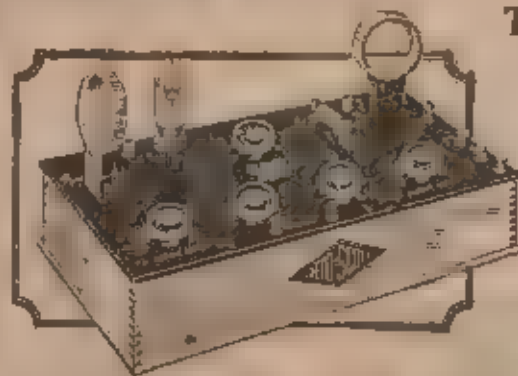
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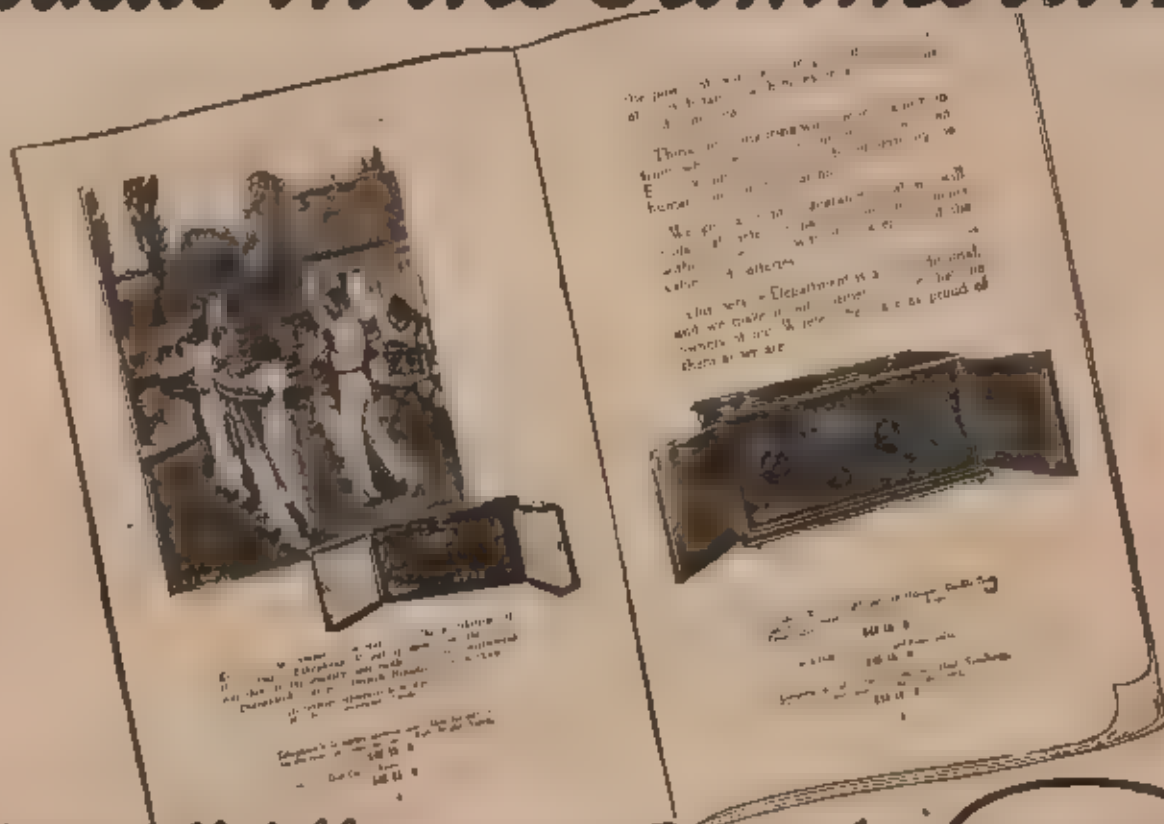
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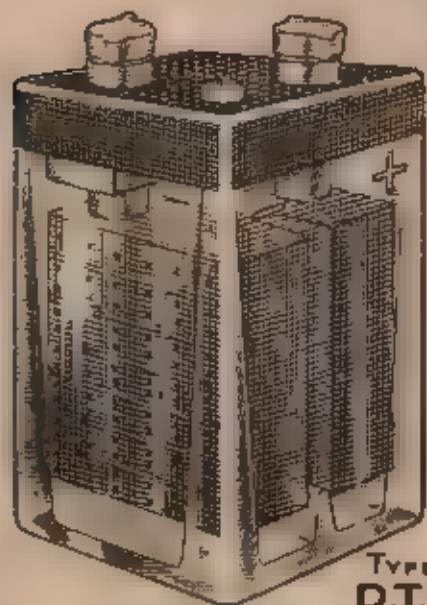
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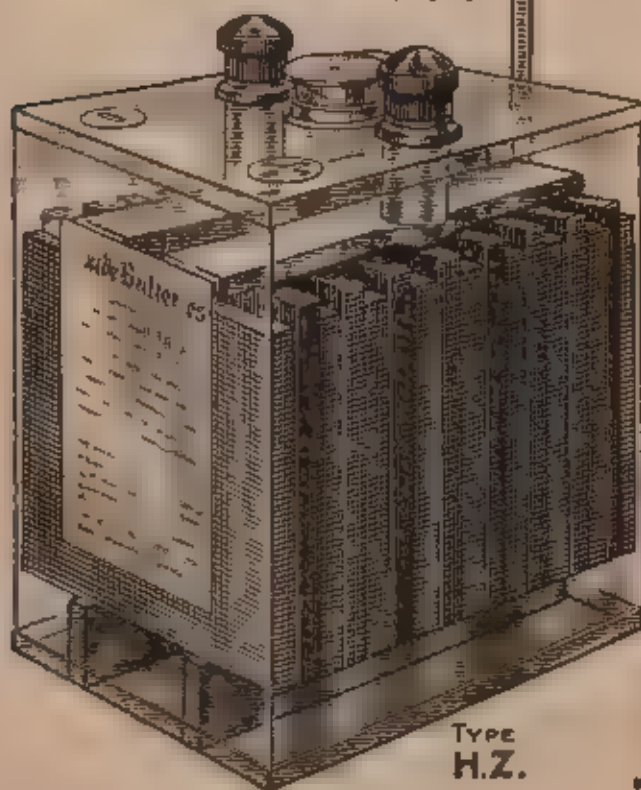
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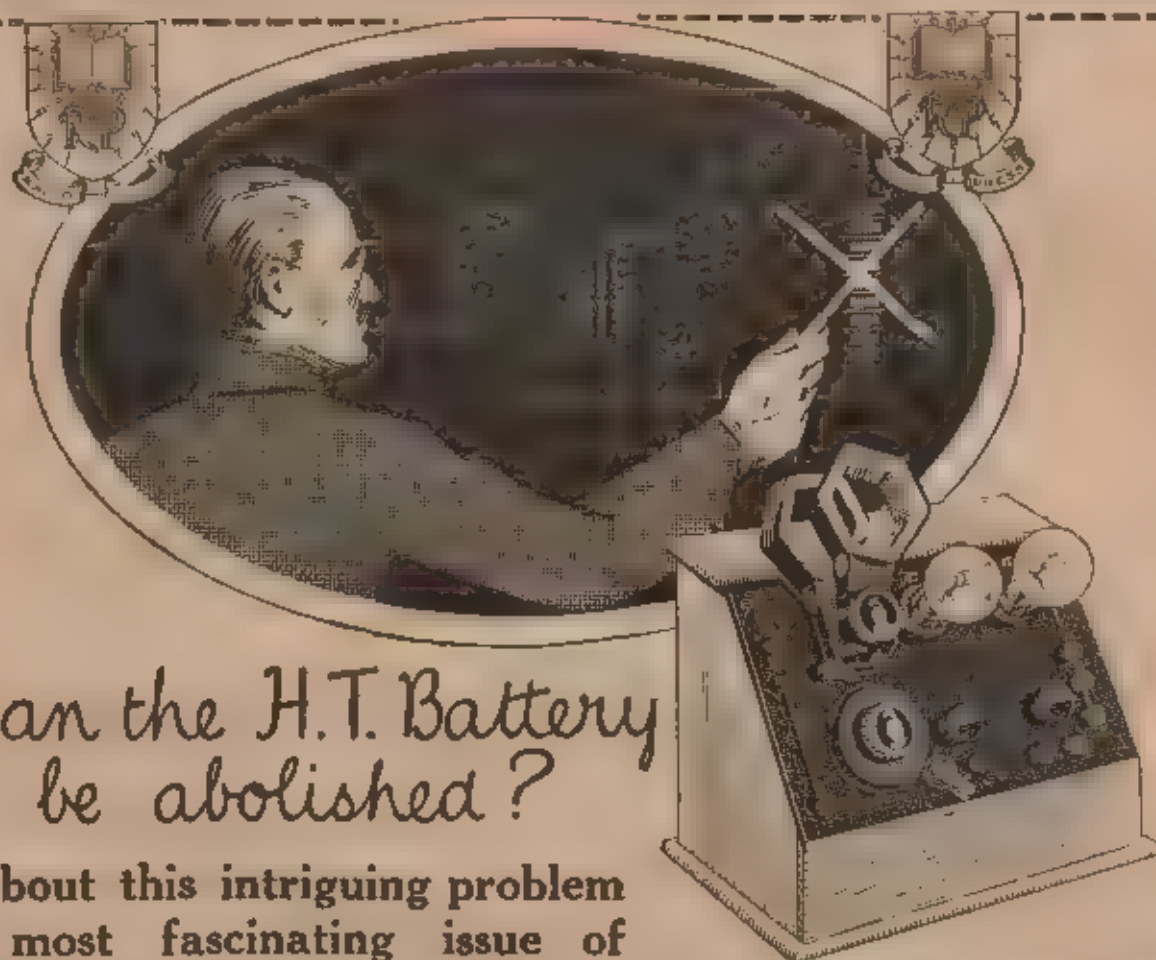
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## Can the H.T. Battery be abolished?

—read about this intriguing problem in the most fascinating issue of *Modern Wireless* yet published.

THE June issue of *Modern Wireless*, on sale from Saturday, May 31st, is unquestionably the most interesting number yet produced.

### Five Star Features

1. A brilliant article on the whole question of the possibility of eliminating the high-tension battery in radio receivers, by John Scott-Taggart, F.Inst.P., A.M.I.E.E. This article deals in a dispassionate manner with the whole subject pointing out what has been achieved in the past, what can be done to-day, and the trend of future development. This article is a most illuminating review and contains that critical and unvarnished element which every enthusiast wants, whenever special interest is focused on some development. The author is probably the best known authority on valves in the country, and his views have been awaited with great interest by the 50,000 readers of *Modern Wireless*.

2. A fascinating article on the construction of a two-valve high-tension receiver using ordinary valves and giving good speaker results. Provision is also made to enable the Set to be used with ordinary valves and the usual H.T. batteries.

3. At the last moment it has been possible to include in this issue of *Modern Wireless* a circuit devised by Mr. A. D. Cowper, M.Sc., for using an ordinary valve for high-tensionless reception. Mr. Cowper has gone one better than any other investigator in using the sort of valve that everyone already has, and the secret is fully disclosed in this issue.

4. Another highly important article is one by the inventor of the ST 100 circuit, John Scott-Taggart, F.Inst.P., A.M.I.E.E. who describes the most effective method of using a stage of high frequency amplification in front of the ST 100 so that three valves are used. This circuit gives all the volume obtainable with the ST 100, but doubles its range.

The fullest constructional details are given for making a highly-effective Set, using this circuit.

5. A most interesting article by Mr. Perry W. Harnon on a few advantages of the type on which all the B.B.C. stations may be obtained in a loud-speaker. The set is undoubtedly the most efficient very long range and the operation of it is simple in the extreme although two stages of high-frequency amplification are employed.

The articles on 3 and 4 are also included in this issue. The articles on 1 and 2 are also included in this issue. The articles on 3 and 4 are also included in this issue. The articles on 1 and 2 are also included in this issue.

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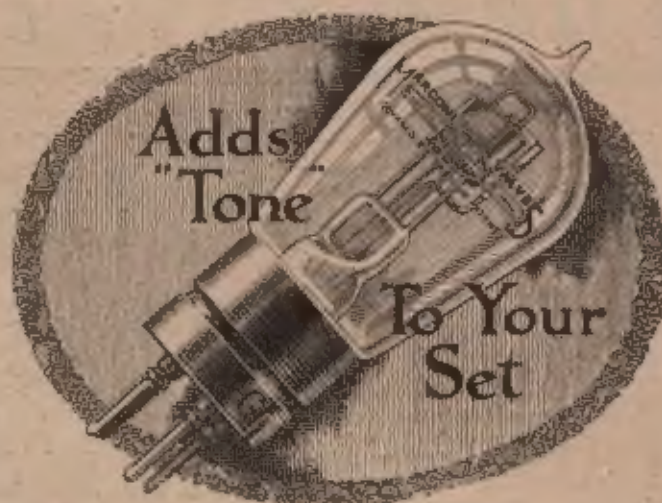
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"The local wireless dealer arranged some demonstrations of your 'Sparta' Loud Speaker. . . . I was so struck with the excellence of the reproduction that I persuaded him to lend me the instrument over the week end for private experiment. These experiments and tests I have now carried out, and . . . the claims of your advertisements are not exaggerated. There is a 'difference'—and quite a considerable one. . . . In comparison with my standard instrument I find that there is practically no difference on the higher notes, but a very great improvement on the reproduction of the low notes and a fuller and richer rendering of harmonics. . . . I may say that I had previously heard very good reports of the 'Sparta' from the technical staff of 'Amateur Wireless,' to which I am a constant contributor. (Signed) E. H. R."

"I received the loud speaker. . . . I must say I am very pleased with the results. Please put three more on order and deliver one at your earliest. (Signed) W. R."

"For various reasons I have not been able to get my loud speaker into commission until this week, but I started it up on Thursday and am extremely pleased with it. I think the tone is quite the best of any loud speaker that I have heard. (Signed) P. W. P."

"The 'Sparta' Loud Speaker is supreme in tone, workmanship and price, and will make a name for itself before it has been on the market long. Its excellence is marked. From a satisfied user. Wishing you every success. (Signed) J. A. G."

"I have recently been experimenting with your loud speaker, type H.H.A. 4,000 ohms, and have obtained some very interesting results. . . . Manchester comes in quite well on one crystal and L.F. amp. One detector valve, I.H.F. and I.L.F. make the signals far too strong for an average sized room, and Birmingham and Aberdeen are very good. These experiments have been carried out on 'Straight circuits' tuned a/c, and I have found no distortion whatever. (Signed) F. H. S."

"Still another thing is the sensitivity of your Loud Speaker, to-night I picked up on it Brussels, which I think is nothing short of wonderful."

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"I wish to heartily compliment you on your production, the 'Sparta' Loud Speaker. I purchased one from your local stockists, some little time ago, and can only say that, in my opinion, it is the best. Used on a homemade set, without power valve, and on sixty volts H.T., results are excellent. At the price, it is in a class quite by itself. (Signed) C. T. R."

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"To sum up, I think the 'Fuller' Loud Speaker, given suitable publicity, has a assured future owing to its exceptional merits."

"It has impressed me so much that I should like to keep the one sent me for my own use, and would be grateful if you would ask Fullers to invoice it to me accordingly. (Signed) H. C. A. K."

"During a visit to England not long ago, your 'Sparta' Loud Speaker was recommended to me as one of the best on the market." (Signed) K. B."

"Seeing your Advert, 'Worth Listening To,' I agree with you. I have tried several makes, but I cannot get one to equal yours."

"I am sending you a photo if you wish to use it. Your 'Sparta' is capable of giving the purest reproduction I have ever heard." (Signed) P. G. K."

"I purchased one of your Loud Speakers type H.H.A. in preference to five other well known makes. I have since every night received all the B.B.C. Stations on it. The set I have is a three-valve 1-1-1—the volume of sound and clarity of same is astonishing, and seeing that L.F. transformer is only a cheap one, I wonder what it would be with a good one."

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